

Advanced Photoshop®

The magazine for Adobe® Photoshop® professionals

FREE
EXCLUSIVE
CS5 VIDEO
TUTORIAL ►►►
PLUS: BRUSHES, PHOTOS & MORE

35+
PAGES OF
TECHNIQUES,
TIPS AND PRO
ADVICE

SELECTIONS IN CS5

Make complex cutouts
quickly with Refine Edge

IN-DEPTH FEATURE DESIGN COLLECTIVES

We look at the best new online art
communities and how they can
help give your work exposure

PHOTO EFFECTS SPECIAL

Creative projects to take your
photography to the next level:

- Create striking poster art
- Use the new Puppet Warp tool in CS5
- Retouch and composite photos like a pro
- Design a pixel portrait using custom brushes

HOW TO...

- Perfect your matte painting projects
- Shoot well-lit stock photography
- Work with 3D objects in CS5 Extended
- Fake fog in landscape images
- Simulate classic infrared effects

EXPERT MASTERCLASS

ABSTRACT DESIGN

Fake 3D spheres and swirls to
create a surreal image with depth



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shopping
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stress

young
mischievous
children



Editorial

Welcome to Advanced Photoshop

It's easy to forget, with all the amazing digital paintings, 3D compositing and typographic creations, that Photoshop is, at its heart, a photo-editing program (the clue's in the name). This issue, we take a look at its core use in detail.

We have spoken to some very talented professionals who work with photography in Photoshop on a daily basis, sharing their top tips for compositing, retouching and achieving dynamic lighting. See their inspirational advice and amazing artwork in our eight-page feature, starting on page 28 this issue.

Many of our tutorials this issue use photography creatively too. For example, we have some really explosive photo effects from Australian talent Chris Haines, we look at how to warp your images with the new Puppet Warp transformation tool and we create eye-catching poster graphics. Alongside all this photo goodness, we also look at matte painting and creating 3D-esque abstract designs, so there really is something for everyone.

When you go to all this effort to create great imagery, then it's only right to share it with the world. Design collectives and online art communities are a great way of achieving worldwide exposure. They also offer a place to chat with like-minded artists, get essential critique on your work and take part in collaborations and themed challenges to improve your skills. We take a look at a few of the most successful collectives on page 90.

Of course, don't forget that another great way to show off your artwork is on **Advanced Photoshop's** very own gallery website, which now has over 22,000 digital images. Look forward to seeing you on there!

Julie Easton

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The next issue of **Advanced Photoshop** goes on sale 15 July 2010



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Richard is a freelance illustrator based in Milwaukee, USA, who's been illustrating digitally for over six years. He started www.theotherstream.com his online portfolio, two years ago and since has been building his client list.



PETER ANG
Peter is a digital artist in an architectural firm. He loves doing personal artwork using 3ds Max, ZBrush and Photoshop, and he's also practising photography. See his work at www.petra.deviantart.com.



MAXIME QUOILIN
Maxime has had a growing interest in graphic design and digital art for only a year and a half. Since then, he has been featured on websites such as Behance and Abudzedo. He's looking forward to pursuing a career in these domains. www.remaintheadfast.net.



NATALIE JOHNSON
Natalie is the former editor of Digital Photographer magazine and a freelance writer and photographer. She's also AP's regular feature writer. This month, she looks at online art communities and design collectives and finds out why you should join one.



KIRK NELSON
Kirk is a graphics artist and Photoshop trainer based in the Washington DC area, and a contributing writer for our sister publication, **Photoshop Creative**. He loves to receive your questions for the Helpdesk, so flip to page 70 for all the details of how to get in touch with him.



TIM SHELBOURNE
Trained as a traditional artist, Tim turned digital some 15 years ago, and has had a number of digital art and image manipulation books published worldwide. See more of his work at www.tishelbourne.net.

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The magazine for professionals by professionals

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☎ UK: 0844 848 8402

☎ Overseas: +44 (0) 1795 592 880

13-issue subscription (UK) – £62.30

13-issue subscription (Europe) – £70

13-issue subscription (ROW) – £80

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Printing & Distribution

Printed by St Ives Plymouth Ltd, Eastern Wood Road, Langage Industrial Estate, Plympton, Plymouth

Distributed in the UK & Eire by: Seymour Distribution, 2 East Poultry Avenue, London, EC1A 9PT ☎ 0207 429 4000

Distributed in Australia by: Gordon & Gotch, Equinox Centre, 18 Rodborough Road, Frenchs Forest, NSW 2086
☎ +61 299 728 800

Distributed to the rest of the world by: Marketforce, Blue Fin Building, 110 Southwark Street, London, SE1 0SU
☎ 0203 148 8105

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IMAGINE
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ISSN 1748-7277



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Cover image

This artwork, *tri'Angel*, is a personal illustration based on the idea of combining the words 'angel' and 'triangle'. It is the third piece in a series of works; the others, *Trust The Future* and *Winter Espionage* can be seen on Valp's Behance profile at www.behance.net/ValpNietylko. Valp has recently completed some work for the band Pendulum, as well as other work for recording artists.

www.valpnow.com

Imageer:
MACIEJ HAJNRICH (AKA VALP)

Photo:
SHANE AVES

"Based on combining the words 'angel' and 'triangle'"

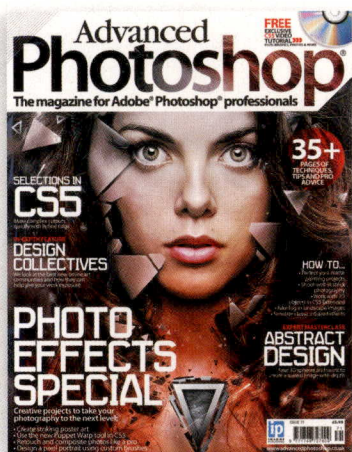
FREE DISC INSIDE!

www.advancedphotoshop.co.uk

Every issue of **Advanced Photoshop** magazine comes with a free CD, which you can find at the back of the issue. Here you will find exclusive video tutorials, free brushes, stock images and textures, inspirational artwork from our gallery website, helpful PDF articles and more. Turn to page 96 to see what we have in store for you this month.

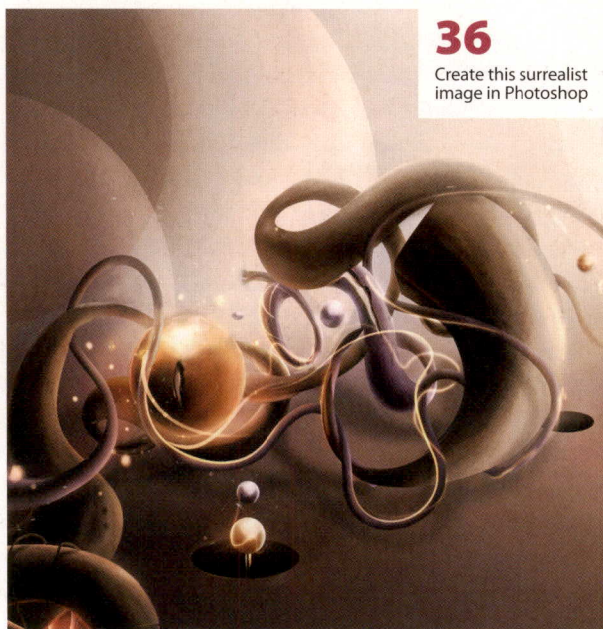


inside...



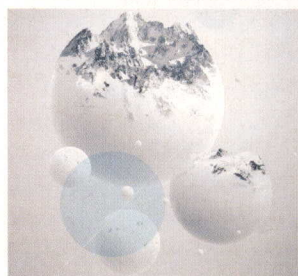
THE COVER

Our cover image this issue is by Maciej Hajnrich, aka Valp, who has worked for a number of high-profile clients and is a common face at online design collectives. See his work at www.valpnow.com.



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35+
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ADVICE

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How one expert builds up a concept scene from scratch

Dedicated to displaying the best work submitted to **Advanced Photoshop**, including the inspiring Readers' gallery and our picks from the website

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TAKE OFF: A muted green colour palette is typical of Lecossu's concept illustrations © David Lecossu



THE WORM: Lecossu denies having a particular style, but is drawn to the sci-fi and fantasy genres © David Lecossu

Getting to know...

DAVID LECOSSU

We speak to one member of the Advanced Photoshop online community



About the interviewee

Current job role Freelance illustrator

Style Concept art illustration

Advanced Photoshop gallery address

www.advancedphotoshop.co.uk/user/davidlecossu

Personal website

www.davidlecossu.com

Bio David Lecossu has been into art since a young age, so he was naturally drawn to study at his local art school in Caen. He went on to spend a year in Brighton to develop multimedia skills and to improve his English. He later moved to Paris, where he worked as a graphic designer for six years

David Lecossu's art is distinctive on the **Advanced Photoshop gallery** for its concept style and sci-fi and fantasy themes.

Sticking to a muted colour palette, he still manages to inject dynamism into his creations. After working as a graphic designer, he realised his true passion for painting and so became a freelance illustrator and concept artist at the beginning of 2009.

Advanced Photoshop: How did you get started in digital art?

David Lecossu: As far as I can remember, I have always been drawing. I remember scribbling pictures of my schoolmates on my exercise books. Later, thanks to the web, I've discovered so many fantastic artists that inspire me. I also began to regularly visit some art forums, like Café Salé and ConceptArt.org. That way, I keep on training to improve my work. I think it is a kind of endless training because art and techniques never stop evolving.

Advanced Photoshop: How do you use Photoshop in your artwork?

David Lecossu: I'm currently using

Photoshop and my Wacom Intuos 3. I also use a wide selection of brushes that I have created, along with some textures work to emboss my illustrations.

Advanced Photoshop: Do you think you have a particular style?

David Lecossu: I would not say that I have a particular style, but I would tend to be more attracted by science fiction and fantasy universes.

Advanced Photoshop: What are your ambitions for the future with your art?

David Lecossu: Like many illustrators, I would like to have the opportunity to collaborate on larger-scale projects in videogames, publishing or for the movie industry.

Advanced Photoshop: Do you have anything else you'd like to mention?

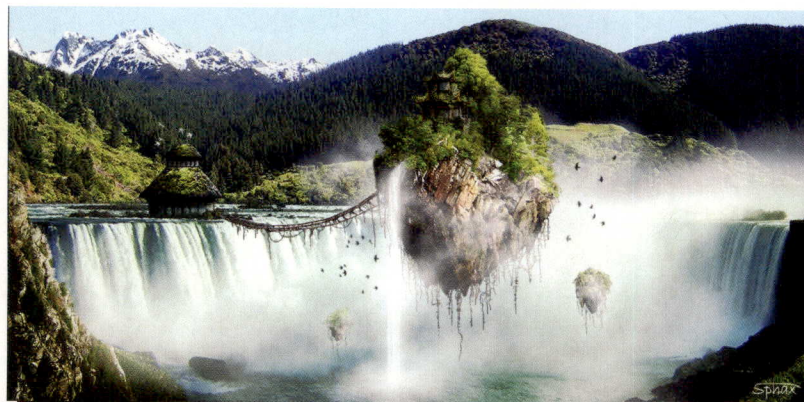
David Lecossu: I would just like to say that I consider myself really lucky. In fact, contrary to millions of people, my work is my passion! As I told you, it takes hard training, which sometimes disconnects you from the rest of the world, but I think it's worth it.

On the web...

www.advancedphotoshop.co.uk

PICTURES OF THE WEEK • WEB CHALLENGE WINNERS • TWITTER

See below for our pictures of the week from inspiring artists on the Advanced Photoshop gallery. Our website and readers' forum is perfect for showing off Photoshop creations. We present the best images on the site this month. Upload to get your images here next issue!



David Durand

NewGara
www.advancedphotoshop.co.uk/
user/Sphax

"The challenge for this matte painting was to use only self-made pictures, textures and brushes. The result actually turned out to be a lot better than first hoped"

Martin Grohs

Myth Maria M
www.advancedphotoshop.co.uk/
user/grohsARTig

"The film *The Da Vinci Code* particularly inspired me to create this work. It is a modern take on the myth of Mary Magdalene and I expect it may provoke a little controversy"



Krzysztof Olak

Celeste
www.advancedphotoshop.co.uk/user/
xiondzz

"First of all I wanted to do some kind of sci-fi image inspired by the game *Mass Effect 2*. The image shows a dying robot woman, who's been cut off from the system. I wanted to do an image full of effects and details, and this is what I came up with"



Over
22,000
images already
uploaded!



CREATE A
FREE
GALLERY
TODAY

CHALLENGE WINNERS

Reference: **AP 070**

Check out the website for details of our latest challenge and how to enter. The winner will collect a special prize for that month (prizes change frequently) and will also have their design printed in the magazine, along with the runner-up.

Avi Sehmi

It Began in Africa
http://www.
avezwurk.com

"The witch doctor's
breath of magical life
into a land where few
dare to roam"



WINNER
Advanced
Photoshop

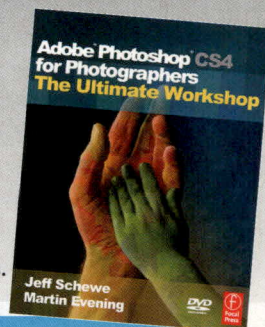
**Daniela
Owegoor**

Sunset
www.advancedphotoshop.
co.uk/user/Dany Owegoor

"I love sunset image, and I tried
to create 'my' sunset!"

You win!

Our prize this month is a copy of *Adobe Photoshop CS4 For Photographers: The Ultimate Workshop* by Jeff Schewe and Martin Evening courtesy of Focal Press (www.focalpress.com). This title looks at pro post-processing advice and techniques.



Twitter feedback advancedshop

We asked which version of PS you use and are you planning to upgrade?

@socialpond: I'm on CS4 and tend to upgrade within a few months of a new version release so... a couple of months.

@ElenaSavi: I still use CS2. Does everything

I need it to do so not upgrading any time soon (pricey and 64-bit!)

@Groottros: Probably not yet. Though CS3 to CS5 has more advantages than CS4.

@revoldrib: I've already updated to CS5, but still think CS3 is the best.

GALLERY

We showcase the very best of your artwork

Featured artists



Martin Grohs
www.martin-grohs.com

"I am 22 years old and live in Leipzig (Germany). I have completed the secondary school certificate and successfully trained as a design technical assistant. I'm always looking to expand my own style."



Robert Anderson Jr
www.robertandersonjr.com

"I'm 30 years old and live in Lowell, Massachusetts. I've been drawing ever since I can remember. I use a Canon Digital Rebel XT DSLR and Photoshop CS3 to create my artwork. I love to use my own photos in my art."



Rudi Silberman
<http://rudisilberman.daportfolio.com>

"I'm a digital artist from Cape Town, specialising in 3D modelling and matte painting. In my images I try to provide a concept that invokes emotion and thought in the viewer."



Leigh Glynn-Finnegan
www.advancedphotoshop.co.uk/user/l_gf

"I'm a 19-year-old Art & Design student at Leeds University. I practise a range of art from fine painting, photography and digital media. I strive for excellence in all of my work."

Get featured

The quickest and easiest way to get your artwork on these pages is to create a gallery on our website

1. Create a gallery

Visit our website (below) and click on the Join Now option to follow the simple registration process.

www.advancedphotoshop.co.uk

2. Upload your artwork

Upload your favourite images to the gallery for others to view and comment on. We'll select the best each month to appear on these pages.

You can also submit imagery directly to us for consideration. Send a high-quality JPEG or compressed TIFF to advancedpshop@imagine-publishing.co.uk, with the subject line 'Community Gallery'. You can also submit images by post on a CD to: Community Gallery, Advanced Photoshop, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset, BH2 6EZ, United Kingdom. Please note that images should be available as 300dpi uncompressed TIFFs or PSDs, 15 x 15cm minimum to appear in print.

Martin Grohs

This is one of my favourite works because I photographed all the items myself. The idea came to me when having breakfast. The picture was taken from four individual photos, which I assembled into an image with the help of Photoshop. There are really only a few layer masks, which I combined. It was important for me that it is clean, high-class and, of course, looks real

BREAKFAST © Martin Grohs





Robert Anderson Jr

The background is a photo of a farm I took one morning. The morning fog had yet to burn off, so I thought it would make a great base for a fantasy image. The fairies were made with a custom fairy-shaped brush I made. The tree house is from a photo of a tree trunk. I isolated a small rectangle at the bottom, then copied and pasted the selection on top of the tree. I used the Perspective tool to widen the base

ELF HOUSE © Robert Anderson Jr



Rudi Silbermann

This was inspired by the music of Depeche Mode. The artwork expresses emotions of bondage and entrapment. As far as I know, *Sister of Night* is a song about heroin addiction. I guess this was just my way of expressing my emotions that I picked up from the song. I used stock images for the models and the bird, and masked it out in Photoshop

SISTER OF NIGHT
© Rudi Silbermann







Leigh Glynn-Finnegan

I created this image from a series I am currently developing in my work. I used the complicated technique of typo layering. The original image is my own photography, something I try to use as much as possible. I created brushes that were made up of text and began to develop different layers using masking, etc. I selected high tones and low tones to be masked and text to be overlaid, and introduced vibrant colours to stand out from the black

COMPLEXITY © Leigh Glynn-Finnegan

Feature

GO PHOTOSHOP 3D CS5 EXTENDED

Photoshop CS5 Extended has enhanced the Adobe app's handling of 3D objects with increased realism and user-friendly controls

Photoshop CS5 comes in two versions, with CS5 Extended being the program of choice for all the Creative Suite

collections bar one. Its main attraction, outside of the scientific and medical industries, which benefit from its counting and measuring functions, is the ability to work with 3D objects.

While results are always going to be better using dedicated 3D software, Photoshop CS5 is now capable of creating 3D extrusions through its Repoussé functions. This has opened up a whole world of logo and artwork creation that anyone can master. 3D content can be generated simply from a text layer, selection, path or layer mask, then twisted, turned, extruded and bevelled to your heart's content with the dedicated 3D options. The ability to apply materials from a supplied library means that you can create and re-create over and over again to get exactly that look you're after – in literally minutes.

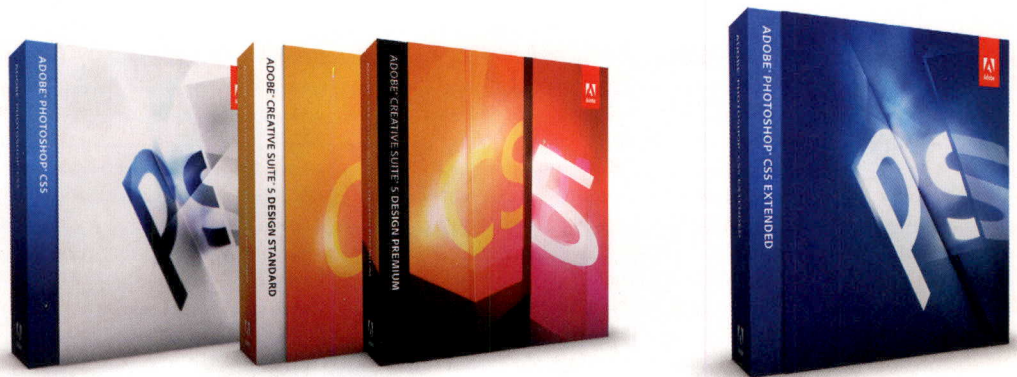
Aimed at print, web and video designers, Photoshop CS5 Extended is going to make 3D content accessible to us all. Over the next couple of pages, we're going to take a look at how to use these features in more detail. ►►

Integration across the Creative Suite

Photoshop CS5 Extended appears in all of the Creative Suite collections, bar the Design Standard version, meaning that it is designed to work with the other software in the Adobe stable. Use Illustrator to create vector artwork that can then be brought into Photoshop and combined with Photoshop work. Layered Photoshop files can be taken

into Dreamweaver for easy web creation, video layers from Premiere Pro can be edited in Photoshop, PSD files can be taken into After Effects with 3D edits intact to add further effects and Photoshop creations can be animated in Flash Professional for motion graphics work. Many commercial projects and design studio briefs involve working across a number of different applications, which is why getting to know the Creative Suite and how it can operate as one fluid workflow is so important to those aiming to climb the career ladder.





3D panel: When you're working with 3D models, this is where you can adjust the mesh, lighting and materials

Materials: There is a selection of preset materials for you to choose from, but there are more available to download online

Layers palette: Your 3D layer shows up in the Layers palette with all its properties attached

Repoussé: This boxout lets you turn text and custom shapes into 3D objects and customise their properties

Thu 16:34 Test User

ESSENTIALS DESIGN PAINTING >> Access CS Live

3D [MATERIALS] MASKS BRUSH PR

N01_Default5744
N05_Def6a57
N05_Def6a57
Metal_PlateOX
wood_rr
Material_172158
default

Diffuse: Opacity: 100% Bump:

Refraction: 1

LAYERS PATHS

Normal Opacity: 100% Fill: 100%

Lock: ☒ ☒ ☒ ☒

Aerostat N030310

Textures

Diffuse

Material_172158 - Default ...
Capsule - Diffuse
PLATEOX2
LOGO

Bump

Cork-4-Bump1
Fun-Misc-Material-A5

Background

Repoussé

Repoussé Shape Presets

Materials

All Front Bevel1
Sides Bevel2 Back

Bevel

Sides: Front and Back Contour:

Height: 0 Width: 0

Scene Settings

Lights: White Lights View: Default Render Settings: Custom Mesh Quality: Best

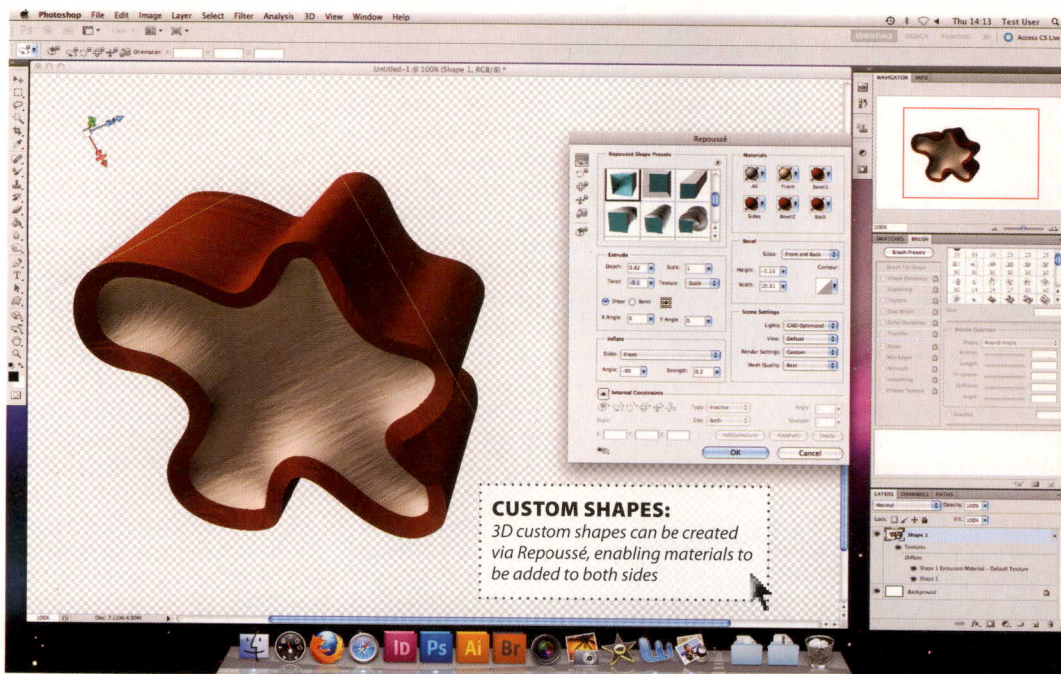
Internal Constraints

Type: Active Angle: 0
Scale: Side: Both Strength: 0

X: 1 Y: 1 Z: 1 Add(Selection) Add(Path) Delete

OK Cancel

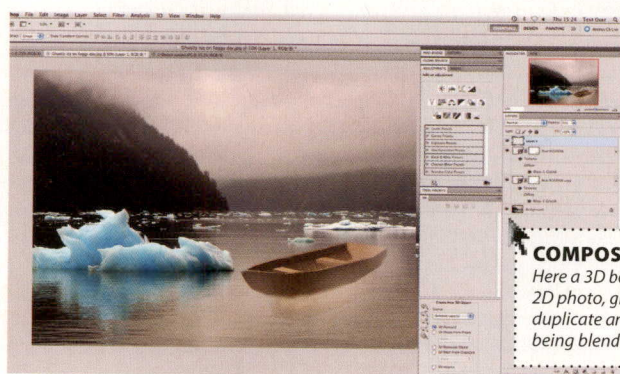
Feature



» 3D TEXT EFFECTS

Creating 3D text is one of the most widely used functions of CS5 Extended to date, simply because it is so easy to do. Starting with a normal blank document, type in your text, then go to 3D>Repoussé. Only the Text Layer option will be available. When you click on this, your text is rasterized, so that it will no longer be editable and the Repoussé dialog box will open.

There are various presets, denoted by the thumbnails in the top left of the dialog, which are a good starting point for creating your 3D text. Once you have the general effect that you like, you can change the Depth, Scale, Twist and Texture options to get exactly the look you're after. Once you have the shape right, use the Materials options to give it a texture effect, with presets including Fabric, Cork and Brick. You can choose



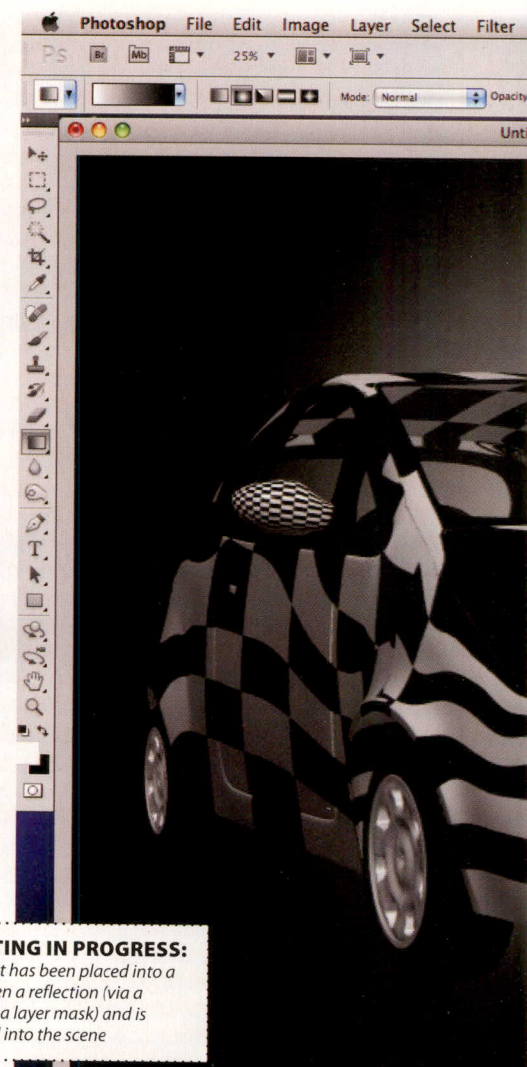
to cover all sides of the text with a texture, just one side or multiple sides. Finally, give the lighting a tweak to cast shades over your text; you can create something professional-looking in minutes.

It's certainly a great way to create simple logos, but it can also be integrated into photos. For example, have 3D text jumping out of a cinema screen or wrapping around a balloon. Expect to see some truly great examples of this across the online art communities over the next few months. 3D text logos can easily be incorporated into video projects too.

USING CUSTOM SHAPES

It's not just text that can be formed into 3D using Repoussé. All of the built-in custom shapes can be treated in exactly the same way. Simply choose the Custom Shape tool, pick the shape you want from the Options bar and draw it. Go to 3D>Repoussé once again, but this time select the Layer Mask option. You will be presented with the same options that appeared with the text.

The real advantage of being able to use custom shapes in this way is that you can create your own geometry and download custom shape packs

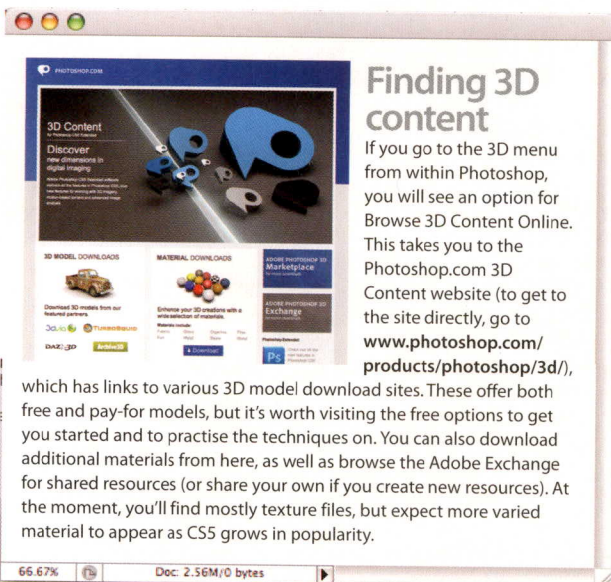


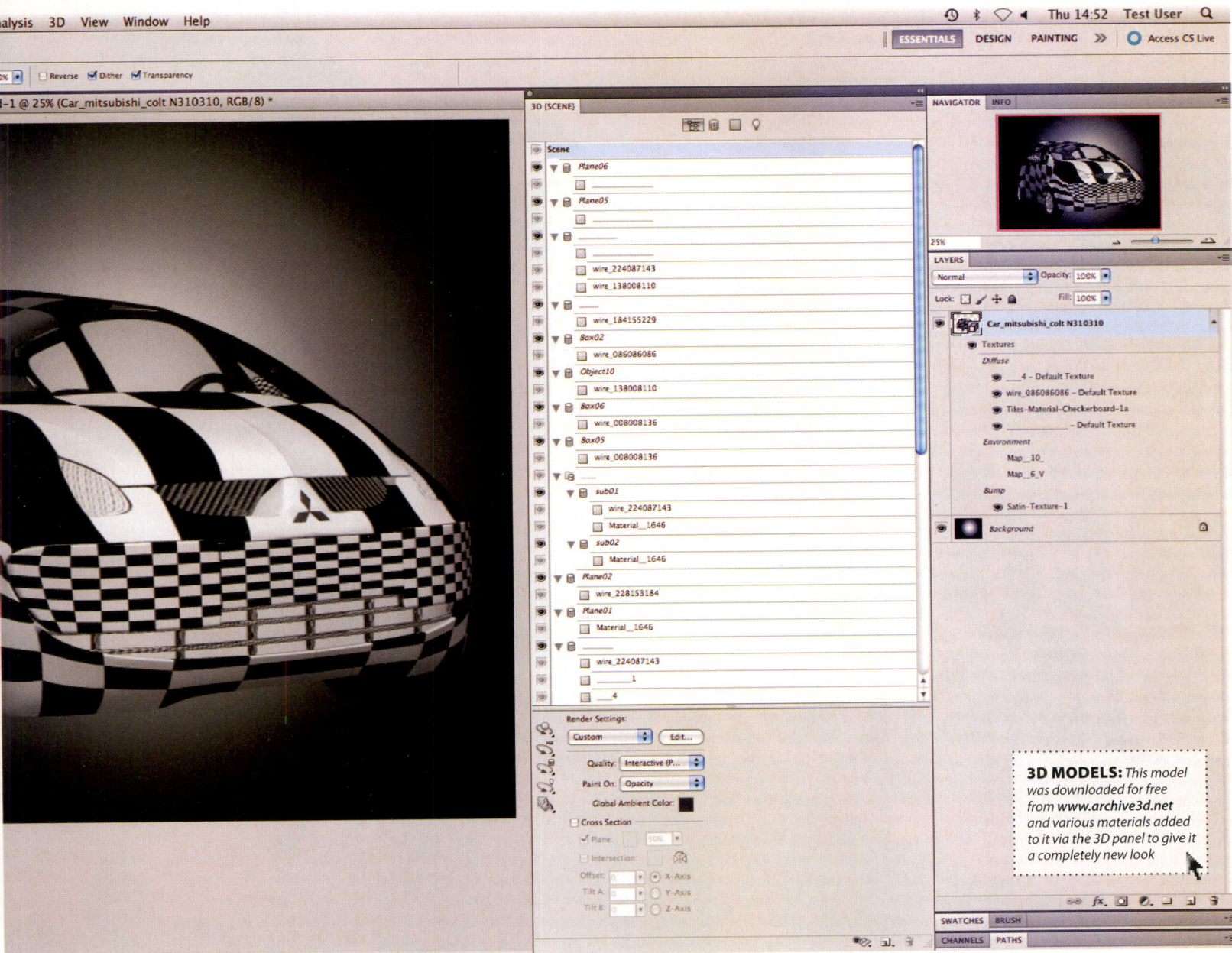
from the internet, giving you an almost unlimited supply of shapes that can be used to create 3D logos. The resources site www.graphicxtras.com has lots of custom shapes for example and the site has already published information on using them with Repoussé.

For working on website interfaces, for example, the ability to create 3D buttons and headers will throw up some really creative designs.

IMPORTING 3D MODELS

CS5 Extended will import and export a small but handy range of 3D model formats, including COLLADA, OBJ (which import up to 50 per cent faster), U3D and KMZ models (3DS models can simply be imported). There are plenty of free resource sites that offer 3D models in these formats. Once they are downloaded, go into Photoshop's 3D menu and select New Layer from





3D File, which will launch an Open dialog for you to select your 3D model. This will place the 3D object on its own layer, where you can change the materials for each section, alter the lighting and adjust the view. You can also click on any texture that comes with the model for detailed editing in a separate window. Conveniently, when you close the texture window, it will automatically update on your original model. You can also paint directly onto your 3D model with the usual Photoshop tools. This enables you to work between different programs as needed, creating 3D models from scratch in one, editing them in detail in Photoshop and exporting them back into a 3D program for further work.

In this version of Photoshop Extended, working with 3D models and scenes has greatly improved with the new materials, which are designed to add a greater sense of realism. There is also a new 'shadow catcher' functionality, which makes

creating shadows in the correct perspective much easier, while image-based lighting enables you to use HDR images or panoramas to light your 3D scenes, as well as adjust depth of field with the aid of focus points.

The ability to match perspective and lighting means that complex scenes can be built up using both models and photos, while still maintaining a photoreal finish

One of the best things about being able to import 3D models is that they can easily be integrated into a 2D scene. The ability to match perspective and lighting means that complex scenes can be built up using models and photos, while still maintaining a photoreal finish. There's a detailed tutorial on this process in the next issue.

All of these improved 3D functions are backed up by performance enhancements, with a new renderer (ART – Adobe Ray Tracer) for immediate progressive feedback on rendering states. The GPU acceleration, first seen in CS4, has been enhanced and changes to the OpenGL engine fast-tracks the delivery of 3D geometry to the video card for speedier previews and updates.

All in all, CS5 Extended is a worthy purchase for those who want to experiment with 3D design before committing to more dedicated software. We'll be bringing you plenty of advice on how to use the new features over the next few issues.

Interview



FENG ZHU DESIGN

We interview Asian teacher, designer and visionary behind the FZD School of Design, Feng Zhu



Feng Zhu started out as an architect. Well, studying architecture at the University of California, Berkeley. His learning curve was sharpened when he transferred from this course, after a single year, to enrol at the Art Center College of Design, Pasadena. Majoring in Product and Industrial Design, his first job owed a lot to his plethora of concept skills, gained through his rich educational background. Now Zhu is giving something back.

Offered his first concept job at Origin Systems, Austin, Texas – working on the *Wing Commander* franchise, he reflects: “This was a dream come true for a young designer – I was only 18 at the time. The experience I gained at Origin allowed me to move up the ‘food chain’ in design, jumping from one studio to another. Finally, in 2003, I started my

own design studio called Feng Zhu Design (FZD) based in Los Angeles. In 2006, I co-founded a game development studio in Beijing, China.” Most recently, in 2009, he founded the FZD School of Design in Singapore: “I consider all the choices I’ve made in life to be defining moments. Every action has a reaction and that’s the way I like to live.”

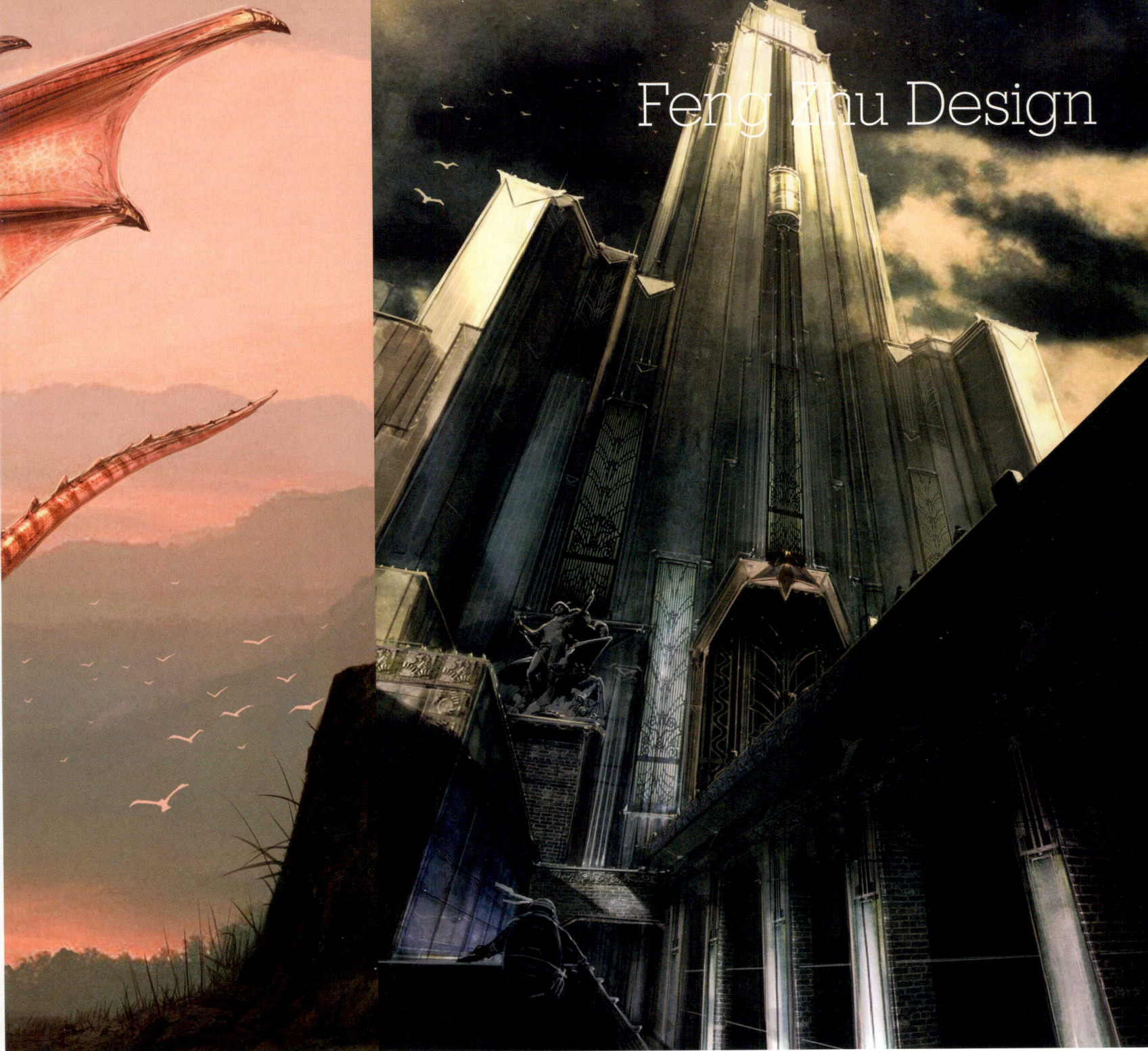
So what reaction has the FZD School of Design had to date? An extremely positive one by all accounts. FZD has established itself as an industry frontrunner, and Zhu has worked closely with many international directors – including James Cameron and Michael Bay, on blockbuster films such as *Transformers* and *Star Wars: Episode III*. Clients such as Warner Brothers, Epic Games and Electronic Arts add further gloss to an already polished portfolio. However, Zhu is not getting

LORD OF THE RINGS, DRAGON DESIGN: “*This painting actually came from a very quick side-view sketch of a dragon design. Once I finished the sketch, I decided to add some quick values. One thing led to another and I ended up painting it.*”
© Electronic Arts

ahead of himself – indeed his thoughtful and diplomatic riposte to the question, ‘How cool is it to work with such giant international clients?’ is: “I received very good training in school to treat every project with professional respect. Working with a high-profile director or a small studio art director is exactly the same to me. As a team, we work as one to create a product. Our personal backgrounds or ‘fame’ rarely come into play. The difficulty of the project lies not within the individuals, but within the project’s scope.”

TRANSLATION

Zhu can think of a few times where the studio has been up against it, underlining that reputation means nothing – while diligence and productivity,



Feng Zhu Design

with a pinch of imagination, are everything. He explains: "One particular difficulty arose on the *Transformers* movie. Michael Bay definitely didn't want the robots to look like the original toys and neither did the design team. The toy designs simply would not hold up on the big screen. But this created a catch-22. The *Transformers* franchise was born out of toys, yet we couldn't design the robots to look like them. The goal was to design robots and update them for the new millennium. Thus we went through several phases of design, trying all different directions.

"We started by focusing on the robots' alien forms. By understanding their history and home planet, we could carry that design language into their Earth forms. I was personally worried that the fans would hate the new designs because they

deviated from the originals, but in the end, the project looked awesome and the rest is history. Though I think Megan Fox helped a lot!"

Translating fiction into fact is a core skill as a concept artist. Zhu's architectural and industrial design history serves him well when trying to authentically amalgamate reality with fantasy, that's also quickly transferable to the big screen.

"Our job requires a strong understanding of the fundamentals: perspective, lighting, composition, values, etc," he says. "Without this information, one can't create something from scratch. In addition, we must have a very imaginative mind and the ability to construct new and believable worlds. If you can combine the above two points with strong drawing abilities, then you have the makings of a professional designer."

**TEENAGE
MUTANT NINJA
TURTLES THE
MOVIE, MAIN
VILLAIN LAIR
DESIGN:** "The main
guy in this film,
Winters, lives in a huge
Art Deco-inspired
building. I started this
image by using a very
dark photo plate of
clouds. By doing this, I
set the mood right
from the start. To
further illustrate the
height of this building,
only the very top floors
are bathed in light"
© Imagi Films

“Concept artists
require a strong
understanding of
the fundamentals:
perspective,
lighting,
composition,
values...”

Interview



TRANSFORMERS THE MOVIE, STARScream 1

(LEFT): "This was the second design pass on Starscream. Before applying any rendering, we usually show clients a fairly tight drawing to illustrate the overall design. Once this was completed, we moved on to the rendering itself" © Bayfilms

» He continues: "My training at ACCD was a crucial step in obtaining these skills. Just as with FZD, 50 per cent of my education concentrated on the fundamentals. I was taught everything from a scientific point of view. For example, instead of saying something is dark or light, we understood how light rays travel through space and drop off in intensity as they reach our eyes. The distance in which we see something can greatly affect the dark or light level of an object. This same type of scientific approach is applied to perspective, composition, etc."

"The other half of our education was focused on visual development. We studied animals, vehicles, cities, biological forms, and basically anything that exists on this planet and beyond. This knowledge was then stored directly into our visual library. The more you know about the world, the easier it is to design."

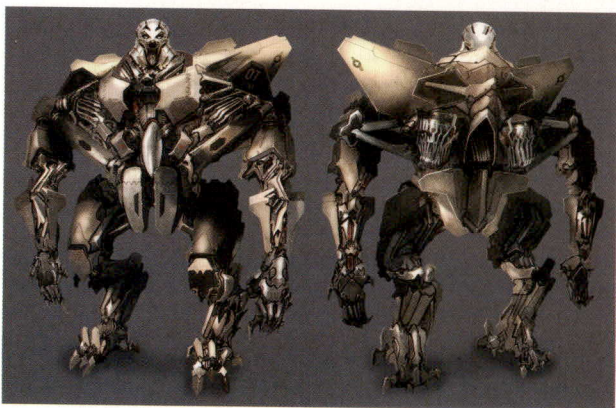
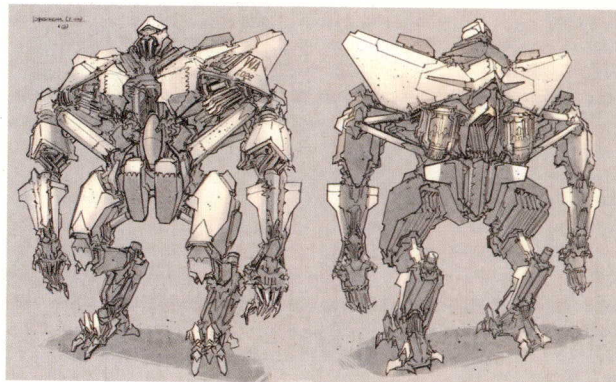
The digital world has also played a sound part in FZD's production efforts. A decade ago, concept work was grounded predominantly in traditional media – pen and paper the weapons of choice. However, the concept industry moves quickly in time with technological advancements, thus, so do designs and project time

management. "These days, it's very hard to find concept designers who don't work in Photoshop," admits Zhu. "Photoshop is 100 per cent critical to my workflow. I start most of my design sketches on a huge canvas, usually 5,000 x 5,000 pixels. I can just sketch in any direction without constraints. This is the beauty of working digitally – there are no limits to your paper size. Once I have a design I like, I crop the canvas and balance the composition. Next, I usually do several very quick passes on how I will render the design."

DIGITALISATION

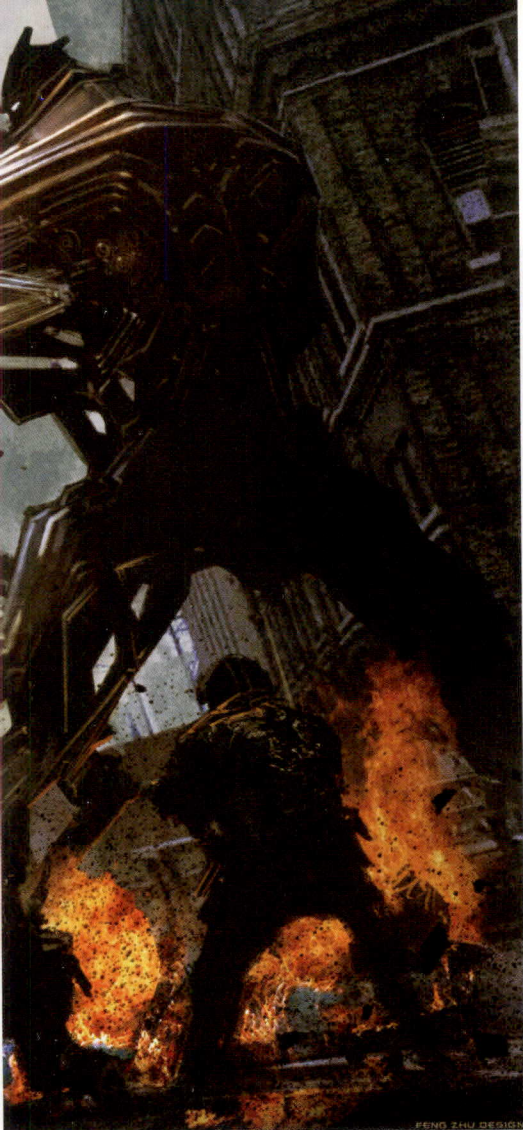
Drawing wise, Zhu works in Full Screen mode in Photoshop. "Pressing the 'F' key twice, I can pan around the image by holding down the Spacebar. This is a huge advantage because it means that I can keep my hand on the Wacom in the same location. If I want to work on the corner of a

The more you know about the world, the easier it is to design



TRANSFORMERS THE MOVIE, STARScream 2: "Here is an example of one of the reasons why Photoshop is so powerful. To capture the details necessary for Starscream, we had to present the final image in extremely high resolution. As detail levels increased, I simply increased the resolution size accordingly – something that can only be done digitally" © Bayfilms

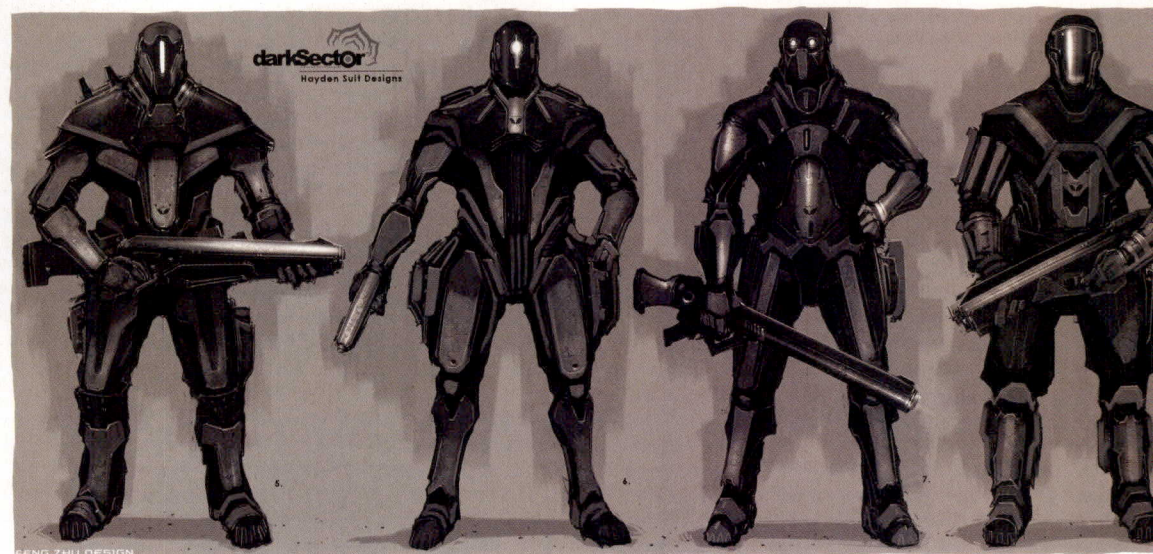
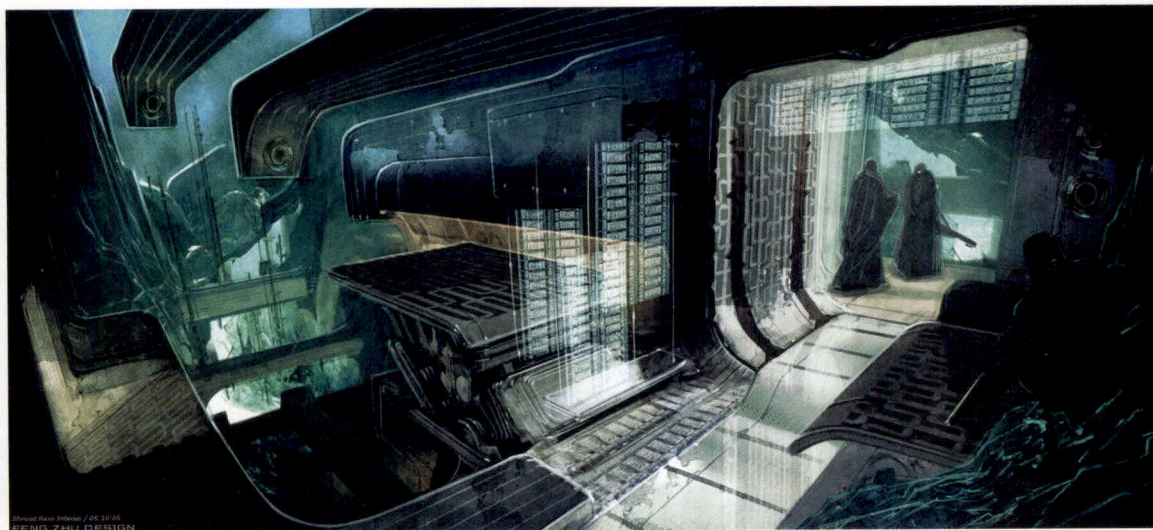
Feng Zhu Design



TRANSFORMERS THE MOVIE, PRODUCTION PAINTING (ABOVE): "All types of Photoshop techniques were used in this image. First, the initial line drawing was sketched out and approved by the director. Next I applied light and values. Finally, I composited a photo of my wife and I running away from the scene, adding narrative and scale as none of the actors were cast yet" © Bayfilms

painting, I simply pan the corner into the centre of the screen. My hand position never moves. This might sound strange, but if you do this for a living on a daily basis for years and years, moving your hand around and trying to get to corners can cause health issues. I know many friends who have developed wrist problems as a result. By keeping my hands in the same relaxed position, I can work ten hours straight [and more] a day on the Wacom without any pain."

One of Zhu's other favourite things about working digitally in Photoshop is the ability to constantly scale up: "In a traditional drawing, the paper size is your limit. In Photoshop however, if I want to add details to something, I simply select that area, cut it out, paste it into a new canvas, increase the canvas size and paint the details. When I'm done, I resize the canvas back to the original size and Copy and Paste the selection back. This has the benefit of relaxing your eyes. You don't need to squint when working digitally." Pen and paper work may leave some artists short-sighted, but Zhu is anything but. He understands that the entertainment design industry is very lacking in Asia. The majority of the talent



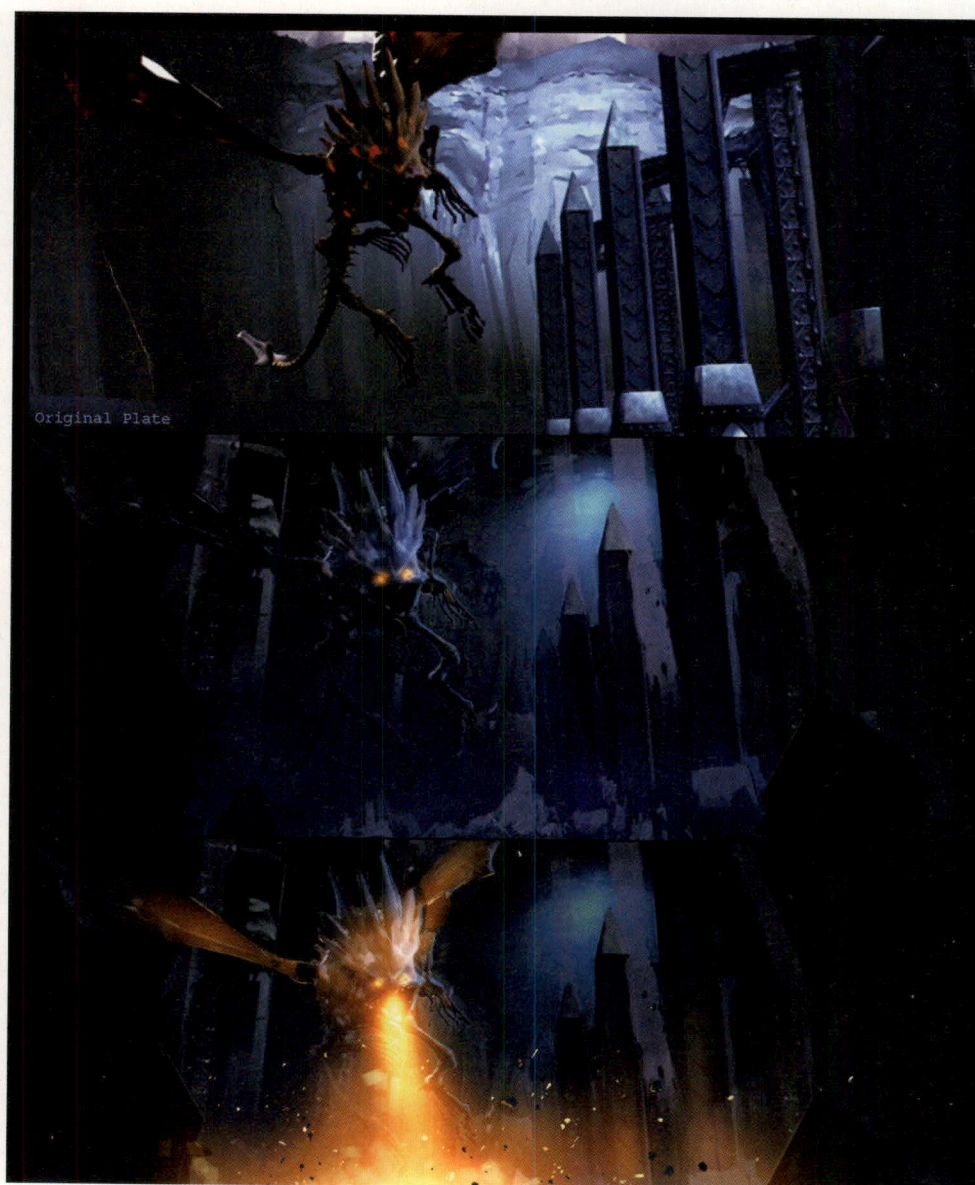
DARK SECTOR, ALIEN SPACESHIP INTERIOR (TOP): "This image started as a very tight, black-and-white line drawing. To help better separate the interior and exterior, I played around with a light-to-dark-to-light combination" © Digital Extremes

DARK SECTOR, HAYDEN SUIT DESIGNS (ABOVE MIDDLE): "I used Photoshop to quickly sketch out a series of black silhouettes to obtain an overall design direction. After doing 12 of these sketches, I chose eight of them and extracted the details by using lighter values" © Digital Extremes

GUILD WARS, IMPERIAL THRONE DESIGN (ABOVE): "I wanted a very powerful image for one of the main bad guys for the Guild Wars cinematic. The pool of light works perfectly to help silhouette him in front of the staircase" © NCSoft



Interview



SVEDKA VODKA, CHARACTER DESIGN

(TOP): "The final design and model of Svedka. Photoshop was used to composite the human face into the practical model built by Stan Winston Studios"
© Feng Zhu Design Inc.

UNREAL TOURNAMENT 3

(ABOVE): "An Unreal Tournament 3 environment design. Epic Games originally sent me a series of very quick 3D renders of geometry. I was asked to design directly on top of these renders. I decided to turn the design into a base built on the side of very tall cliffs" © Epic Games

available in Asia is generally geared towards pipeline types of jobs – such as 3D modelling, rigging and texturing. "Design, on the other hand, is nearly non-existent," Zhu reveals. "It's very hard to find professional-level concept designers out here in Asia, who are original and can create marketable content." Zhu decided to fill this void with his very own design school.

The FZD School of Design is totally dedicated to training designers. The process it uses is very different from traditional art schools and reminiscent of the experiences Zhu has built up from over a decade of work. In fact, art is not even a word the School uses.

"We train students to become professional designers who not only draw well, but also understand the fundamentals behind their drawings," he tells us. "Our training comes down to several key factors. The first and most important are the fundamentals. We teach students to understand the world from a scientific and mathematical way. For example, many students

GUILD WARS CINEMATIC: "A series of colour-keys illustrating the fire-breathing sequence of the bone dragon and how the lighting would be affected as a result. The original plate was rendered out roughly from Maya and painted over in Photoshop" © NCSoft

learn about perspective, but rarely do they use it on a day-to-day basis. Here, the use of perspective is required on all subjects. It doesn't matter if it's an organic creature or a vehicle – if it can exist in three-dimensional space, then perspective must be applied in the drawing. This same approach is carried out for all foundation skills."

RENOVATION

All classes are designed to work as one unit. Students compare side by side what each class is teaching week to week and classes are aligned to complement each other. "This type of close connection drills the information into each student. This way, they are encouraged to carry the skills learned from one class into another," Zhu

Feng Zhu Design



explains. "More than half of our assignments are real-world projects. Students are not only exposed to the pressure of actual deadlines and requirements, but they also gain valuable experience working with established studios. Currently, our students have just wrapped up two big projects – one is a feature film and the other is an entertainment product."

By treating students like professionals, their entire attitude changes. Zhu is showing great diligence by promoting an overall environment that is very professional and efficient, nurturing a new generation of Asian designers. He is equally as astute when it comes to his own style – or rather the absence of one. Unlike art, which sometimes can be defined by style, his design tries to rely more on project-to-project substance. "We designers are problem-solvers," he says, "and every design problem is different. We can't stick to a certain style unless we want our career path to be extremely narrow and pigeonholed. Instead, we focus on understanding the world and how

everything works. By doing so, we can tackle many of the design problems out there. For example, I can go from designing a spaceship to a Disney toy in the same day. If I were to stick with my own style, I certainly wouldn't be where I am today. I pride myself on the ability to create new ideas and marketable designs. I rarely care about the style or persona behind it."

“Designers are problem-solvers, and every design problem is different”

GUILD WARS CINEMATIC, ART DIRECTION: "These were a series of colour-keys – painted-over Maya renders to help the 3D lighting department. The main focus here was to extract the subject matter by using light. By working in Photoshop, we were able to try many lighting scenarios in a short space of time" © NCSoft

Having already solved so many design problems – both personally and socially on an international scale – how many more challenges does the future hold for Zhu and his progressive visions? "I'm currently very busy with another newly formed studio based in Singapore called Glasmos," he tells us. "This is a joint venture between myself and Ban Y J, the original founder of STIKFAS toys. Glasmos is an original content creation studio and our first project, 'Metalgraves', will be hitting the market sometime this year. I can't reveal too much about it yet, but you'll hear more by this summer. In addition, my studio is also busy with several other high-profile projects. Unfortunately, in our business, we can't talk about them until they're released." But, surely, any projects in which Zhu has had a multi-talented hand are well worth waiting for. Keep your eyes peeled for the latest developments and updates at Zhu's website.

www.fengzhudesign.com



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Photoshop for photographers



We snap back to Photoshop's original raison d'être, discussing the software's ability to manipulate photo stock with our team of industry artists

Photoshop. It's a word that conjures many images and probably helped in creating them all. This visionary software has expanded the design market, evolving its creative capabilities and amalgamating the competition's workflow, to create a super-hybrid artwork platform. From 3D and animation, to vectors and vexels, there's little it can't manage, especially in its latest CS5 incarnation. But before we get carried away, remember the name – Photoshop. Photo-shop. It is fundamentally, and always has been, the first stop for photo editing.

Photographers worldwide have been pushing the boundaries and functionality of our favourite app for over two decades and now they are reaping the rewards, being able to acclimatise a host of other option sets, producing even more

stunning styles. From CG photography, through to photo editing and manipulation, never before have we been treated to so many hyperrealistic artworks from the industry's leading imageers – and in this feature we'll be showing you just how to capture these ultra real composites.

We've cut away the creative fat to present you with design facts. Four of the photography industry's leading lights will be revealing their production techniques and effect tips and tricks – showing how to piece together and influence these attractive commercial styles. >>>



Pro tip...

Always back up your work in three different places with three different media: RAID drive, DVDs and online storage

– Jim Lind, www.jimlind.com

-Background layer

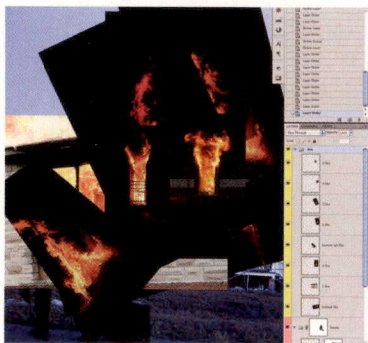


-Female jumping layer

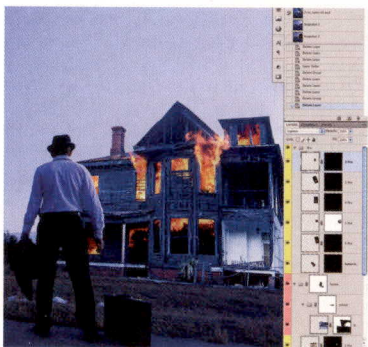
-Smoke effects

-Lighting effects

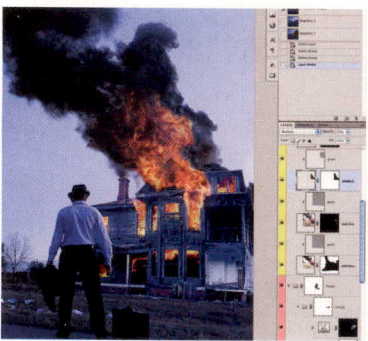
Whirlcraft: A personal project experimenting with lighting, compositing and surrealism. It makes me feel relaxed looking at it" © Clint Davis



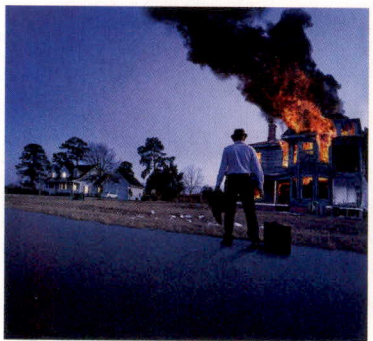
1: Gather stock images of large and small flames into your workspace. Make sure these have darkened backgrounds and experiment with placement



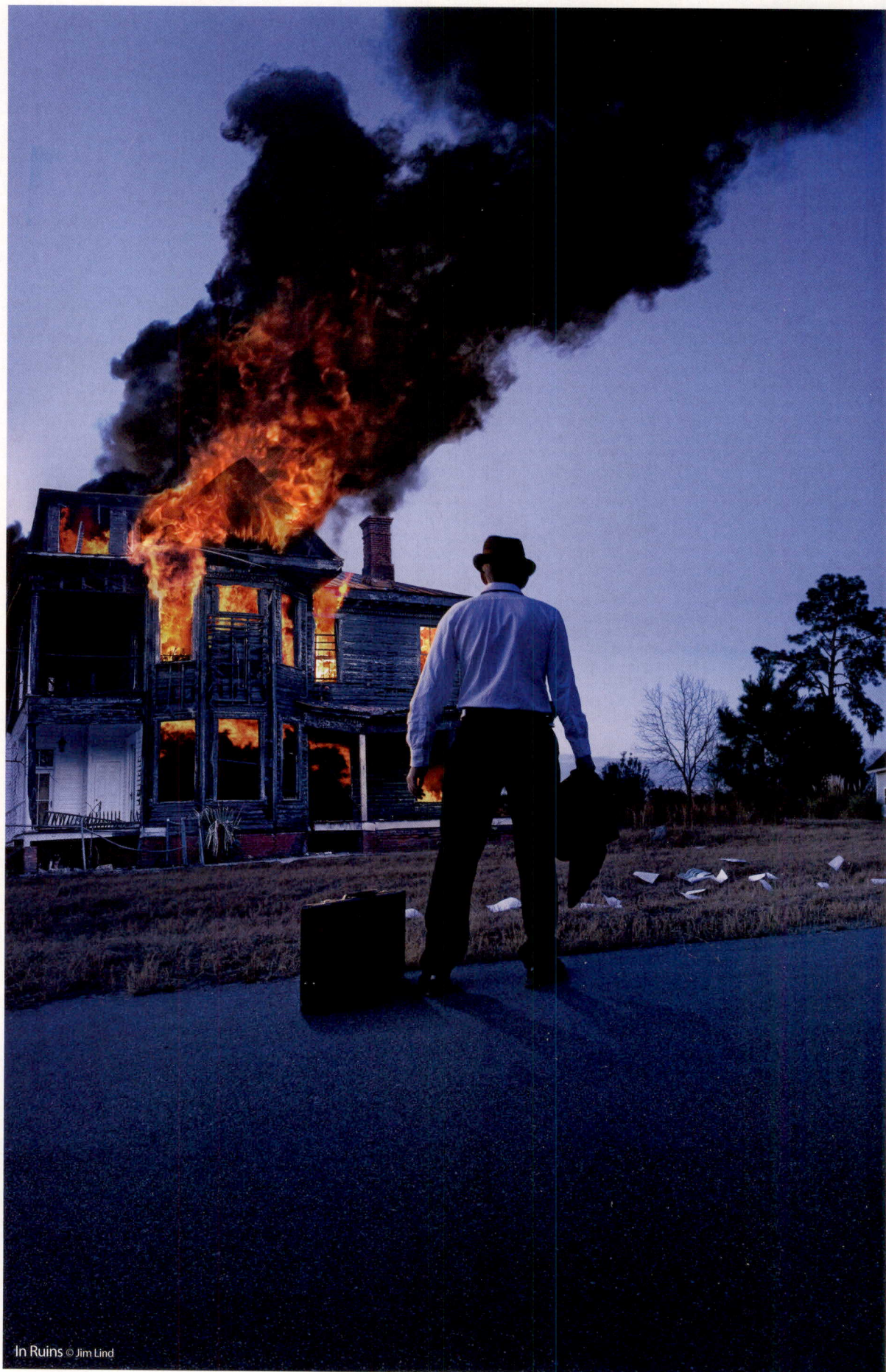
2: Blend the flame layers using Screen or Lighten modes to emphasise the fire values. This works best with darker images



3: Photograph smoke against a black background and invert to make it acrid. Add subtle fire glows with existing fire stock



4: Tweaks can be made with Color and Curves adjustment layers, exaggerating mood. This creates stronger exposure





"Properly placed strobes have the uncanny ability to transform the most mundane locations into something dynamic"

– Clint Davis

> **A good photo composite** doesn't just make itself. You can't throw just any photo stock together like some sort of creative omelette. Preparation and planning are essentials. Preproduction is everything. Many of our artists will actually fall back on traditional skills to realise their compositions, before touching any camera hardware or design software. This is referred to as previsualisation – pen to paper. Artists find this process to be the most efficient way of understanding an image – establishing perspective, subject matter, listing every detail needed to complete a scene. This includes time of day, locations, props, models, clothing, permits etc. This way, our artists eradicate most issues in the production and postproduction stages.

Piecing an image together is, in effect, much like constructing a narrative. Freelance photographer Jim Lind (www.jimlind.com) agrees: "A lot of modern digital styles start from a sense of storytelling. Photographers such as Diane Arbus, Nicholas Kahn and Richard Selesnick are a few that achieve this with fantastic imagery." These visionaries, along with precedent pioneers like Henry Robinson – best known for his combination printing – have helped crush the argument that altered digital photos are bastards within the arts arena. "Millions of stories are made through sets of pictures every day. Inexpensive cameras combined with online social networking have made hobbies out of curiosity and careers out of hobbies," adds commercial photographer Clint Davis (www.clintdavis.net).

But how does a hobbyist reach this creative Mecca? How are contemporary standards met, and by what means? Once you have a narrative



Pro tip...

File compatibility in today's higher-end cameras can be a stress reliever, allowing you to instantly view a histogram on the back of the camera or a tethered laptop – James Quantz Jr, www.quantzphoto.com

in mind, how do you realise it? Our artists are aware that industry standard kit helps generate industry standard styles. A prime example is the use of strobe lighting in the preproduction phase. Photographers such as Dave Hill, Jim Fiscus and Clint Davis use these, as well as reflectors and speed lights, to control and shape image lighting. Hyperreal, multi-lit scenes are presently very popular. Davis agrees, commenting: "Properly placed strobes have the uncanny ability to transform the most mundane locations into something dynamic. I'd rather be equipped with strobes in a common parking lot than on top of a skyscraper without them.">>>





Author Tsunami: "This figure represents a cyclist whose speed creates a catastrophic tsunami behind him. This is part of the campaign for global bicycle manufacturer, Author"
© Jaroslav Stehlik Agency: Kristian, Client: Author, Studio: LivDucci Playground

> Photo editing is another prime concern, as clients will certainly scrutinise work. Details are everything and it's those little details that can make a regular image an exceptional one. Davis explains: "I'll zoom in to 600 per cent in Photoshop and meticulously edit pixel by pixel. On most of my commercial photos, I immediately clip out the subject. It's always nice to edit them separately." Our photographers appreciate that composite management is best served in Photoshop. Freelancer Jaroslav Stehlik (www.jaroslavstehlik.com) concurs: "The easiest way to gain absolute control is to divide objects onto different layers and mask them all. These require precise colour management. Every correction made is through adjustment layers in order to instantly manage any further manipulation at a later stage." He uses an EIZO ColorEdge series monitor to reproduce colours naturally.

Depth of field (DOF) is another seemingly minor adjustment that creates maximum authenticity. Many digital enthusiasts will rely on Photoshop filters to replicate this. Z-Depth techniques produce comprehensive effects, however, are time consuming. Many professionals won't abide by this – our artists strongly advise you plan ahead. Jim Lind reveals: "DOF is something that is best mastered in camera. The previsualisation stage helps to better understand the important elements of the photograph in both the foreground and background. From there, it's much easier to

choose whether I want shallow or maximum DOF, as well as what needs to be in focus. However, there is the Alien Skin plug-in Bokeh that, in combination with layer masks, can achieve very realistic results in postproduction". DOF PRO (www.dofpro.com) is also endorsed.

There will be times when preplanning may not suffice and you are going to have to tackle production headaches head on. Not even professionals are always supplied with high-resolution stock. Stehlik explains: "Sometimes materials come to me in low resolution and customers require printing results even five times higher than the stock's original dpi. In this case, filters are redundant. Reducing Noise or Surface Blur filters can help, before using already photographed data from earlier works to highlight textures. You can take other face photography at similar angles and transfer texture of pores, creases, etc. The best tool becomes the Healing Brush. It unbelievably accelerates your workflow during such projects. Sometimes for fast cleaning of dirty surfaces, I use Surface or Gaussian Blur. Applied on top of the original texture layer, I lift detail with a High Pass sharpening layer and blend with a Soft Light or Overlay blending mode.">>>



Pro tip...

If you pile compositions, always take pictures from the same position and angle. Don't move with the camera

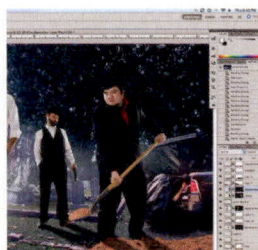
– Jaroslav Stehlik, www.jaroslavstehlik.com



1: Car headlights are created first with a soft white brush at 100%, sized to the headlight and followed with a larger brush at a lower opacity to simulate glow



2: The models are photographed in studio, matching the predetermined lighting in the digital scene. Here you can see the lighting setup for the far left model



4: To achieve the colour cast in this image, apply a blue-filled layer set to Color blending mode, Opacity at 50%. Then apply a layer mask, removing colour cast from specific image areas

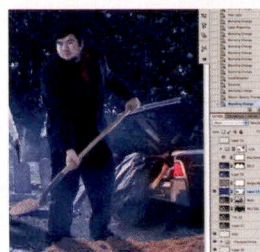


"The easiest way to gain absolute control is to divide objects on different layers and mask them all"

– Jaroslav Stehlík



3: I apply a 50% Gray layer set to Soft Light and paint with a very low opacity soft white brush, to bring out contours and also to emphasise the highlights



5: To create motion within the scene, duplicate the shovel model layer and apply a Motion Blur. Apply a layer mask, invert the layer mask thumbnail and then just paint back in areas of motion

"Layer blending modes are also very important in the way I style my photos"

— Jim Lind



Flute © Jaroslav Stehlik



1: The snow stock was lifted from a night blizzard image taken with the camera's built-in flash and a long exposure. This created a natural blur effect. Stock is imported with a Screen blending mode



2: The clouds were composited from three different shots of rainy day skies. The pouring sky lights were produced by applying a simple white brush, painted onto an empty layer set to Overlay blending mode



3: The mountain range was stitched together from different location photos, with layer masks. These were blended using stock of water vapour, against black backdrops. Screen blending helped bring out the vapour



4: After airbrushing, shadows were created by copy/pasting models and transforming to amend perspective. Blurs were applied through a Gradient Fill added to a mask, before honing contrast and colour

> Compositions

are constructed with great care and precision. Additional effects are considered likewise, but push the boundaries of probability to the limit. Enhanced sharpening, for example, primes a hyperreal style. "I feel in order to pull this off, you've got to walk a fine line between sharpening, and preventing too much noise and image artefacts," warns advertising photographer James Quantz Jr (www.quantzphoto.com). "Sometimes I'll use multiple layers to selectively sharpen certain areas of an image and mask out the softer areas. This can give you a sharp look without drawbacks such as halos. I most commonly use Smart Sharpen and, on occasion, High Pass techniques."

Photoshop CS5's 64-bit core compatibility also excites these photographers. Easing the burden of used memory when working with large file sizes, Stehlík tells us: "A major part of my work is photographed on a digital back and such data is needed to work up quickly, using all of the available PC memory." The endorsement of non-destructive adjustment layers, helping to refine the colour across a body of work, is clear-cut. "Layer blending modes are also very important in the way I style my photos," adds Lind. "Overlay, Soft Light, Screen, Color, Luminosity and Color Dodge modes are ones that I use most. Nik Software also offers an amazing plug-in called

The Getaway: "This personal project was shot and retouched to give an ultimate film noir essence"
© James Quantz Jr

Color Efex Pro to achieve a wide range of styles." All these blending mode types allow photographers to obtain a specified degree of artificial exposure.

Photoshop's newly improved selection tools are huge timesavers, but beyond this, expand creative potential. Stehlík reveals: "I'm definitely impressed by Puppet Warp because the control of the original Warp tool isn't the best and the Liquify filter is not always precise. This definitely helps to streamline postproduction workflow." Content-Aware Fill is letting photographers composite in more-complex-than-ever image elements into more believable, yet astonishing, compositions, and so it seems what used to take hours takes minutes with Photoshop's Batch, Open and Stitch features. Photographers are speeding up workflows with these latest resources, producing a motivated creative turn over, and ultimately – as Davis rationalised – inspiring even more hobbyists to become the industry's next leading imageers in hyperrealistic styles. ■



Pro tip...

Fast computers are getting cheaper. Editing seamlessly without lag is essential when experimenting, getting your ideas down fast – Clint Davis, www.clintdavis.net

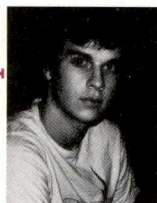


MASTERCLASS

ABSTRACT DESIGNS

*Use Photoshop to build abstract
creations with a 3D look*





Richard Roberts
www.theotherstream.com

Richard is a freelance illustrator based in Milwaukee, USA, with six years' experience. His style is a mix of digital painting and photomanipulation. He started his online portfolio two years ago.

On the disc

Included on the CD is the Photoshop file for the tutorial artwork. The file demonstrates how the piece was created, layer by layer.

Abstract art is an increasingly popular genre within the field of digital design. Whether it's for posters, desktop wallpapers or just for fun, love it or loathe it this style isn't going away any time soon.

This tutorial looks in depth at how Photoshop can be used to create abstract shapes and compositions. It is intended for people who have an intermediate knowledge of the Adobe multimedia app and ideally some experience of digital painting. You will learn how to create an abstract illustration with an intricate flow and also how to apply colour, proper shading and lighting techniques – all within Photoshop.

The inspiration for this piece came from previous abstract works, but applies a modern twist by bringing digital painting into the mix. Surrealist artist Salvador Dali is always a huge inspiration, and you will definitely be able to see that his style had some influence here. Photoshop is such a versatile program, which enables you to translate the most abstract art visions in your mind to the screen; few other programs can offer this degree of control and flexibility.

The tutorial is completed using only Photoshop-generated forms, which means you don't need any stock imagery to get started. So let's get abstract!

Photoshop is such a versatile program, which enables you to translate the most abstract art visions in your mind to the screen; few other programs can offer this degree of control

Quick tip

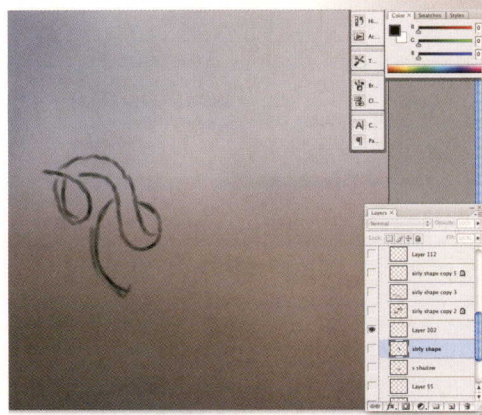
Digital painting is what this tutorial is all about, so owning a graphics tablet will make it much, much easier. To learn more about how to paint and hone your skills, visit <http://browse.deviantart.com/resources/>. The site is packed with tons of tutorials and tips on digital painting to help get you started or refresh your skills if they're a bit rusty.

Quick tip

Successful digital painting is something that comes with experience and practice. Don't expect amazing results on your first try. Just keep practising and you will improve with each project. If you are not sure how an object is lit to create that 3D feel, just look up a reference online.

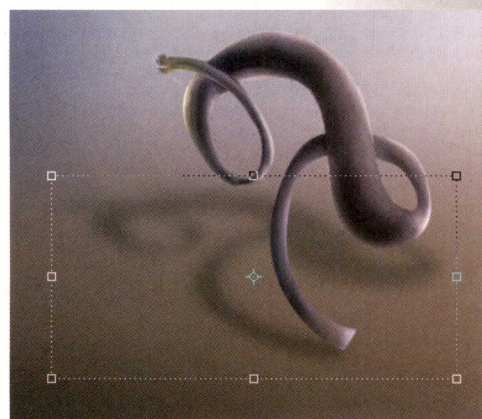
03 Pre-sketch the composition

Our next step is to begin forming our shapes. All of our shapes will be digitally painted, so having a tablet really helps here. Create a new layer and select your hard round default brush, size 40px, then go into Shape Dynamics and put both settings to Pen Pressure. Start sketching a shape, only applying light pressure on your pen. Doing this pre-sketch is essential, as planning ahead will result in a better illustration. Keep experimenting with direction and form until you get something you like that has a nice flow.



06 Shadows

The final step to this shape is to create its shadow. Duplicate the shape and fill with a very dark brown. Once you have done this, unlock the layer and go to Filter>Blur>Gaussian Blur, making the Radius about 9 or 10. Free Transform your shape, flattening it out and giving it the appearance that it's lying on the ground. You may need to stretch it to the right and enlarge it to improve the aesthetics of the image. Move the shadow under your shape, just slightly to the left. Remember a light source will tend to cast the shadow of an object in the opposite direction. Lower the Opacity to around 50-60%. Follow this process for all the shapes that you create.



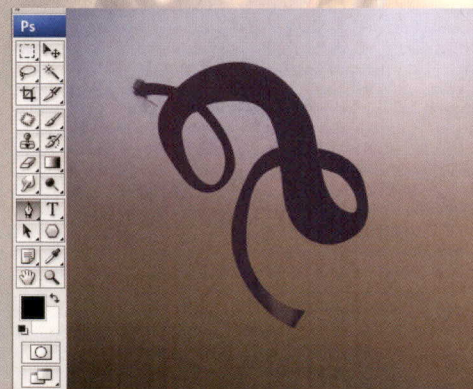
01 Set your background

The first step is to establish your background. Choose two colours that you want to use as the base for your background and throughout as a theme. We suggest you pick neutral colours, one dark and one light. We have chosen a light purple and darker brown. The reason for using neutral colours is to ensure that your shape and light effects remain the central focus.



04 Outline the sketch

Now that we have a basic sketch of our shape, we can start to bring it to life. Get your Pen tool, making sure it is on the Paths option, and outline the sketch you did, but this time very neatly. Once you have the outline, Ctrl/right-click inside the shape and choose Fill Path. Choose the colour you want for the base of your shape. Next, in your Layers panel, click the chequered box where it says 'Lock' – this will lock the shape so all brushing you do stays inside the shape you just created. At this point, you can get rid of the sketch layer.



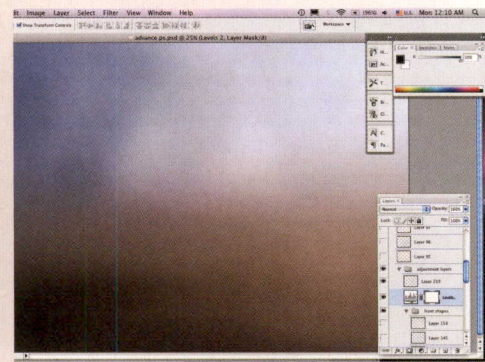
07 Creating orbs

Next we create a floating orb; the process is the same as that employed in Step 5. To make a perfect circle, hold Shift and drag the circle to the size you want and fill it with the base colour of your choice. We give our orb a Center Glow light source, to give it a more surreal feeling. Around the edge of the orb, we take a hard round brush at 19px and draw a light-yellow glow. For detail, paint little circles floating around by making a few points with a hard round brush, then apply a bright yellow on low opacity. You can also add a few dots to the spheres themselves.



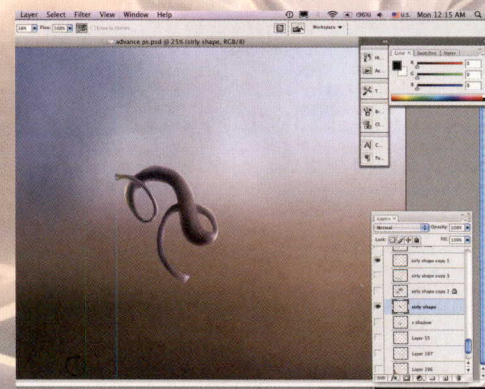
02 Source the main lighting

Before we start laying down any shapes, we need to think about the layout of the lighting. In this piece, we decide to have the main light source on the right-hand side. Take a large soft round brush, around 300px, and brush white over the area you want the light source and switch to Overlay mode. Next, do a Levels adjustment, darkening the image to boost contrast.



05 3D effects

Now to make the shape appear 3D. Select a soft round brush (Opacity 50%, Flow 40%). We paint dark purple in the middle and rim lighting on the sides. Once you have all the shadows and light in place, take your hard round brush, with Pen Pressure settings activated, and go over what you did. This will give it texture and more detail. Finally, take a 4px hard round brush, go into Brush Settings, check the Scatter option and brush lightly over the shape with dark brown dots. Change this layer to Overlay to add further texture.



08 Going with the glow

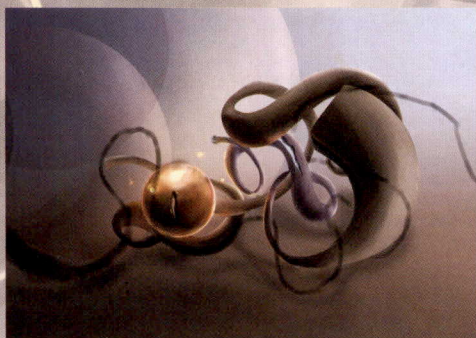
We add some more glow to the orb by taking a soft round brush at 100px and brushing over a light orange and changing the blend mode to Soft Light. We then outline the edge of the purple shape with orange; you'll find doing the sharp edges of shapes with a hard round brush works best. If you want contrast and glows, Overlay and Soft Light are your best friends. You can add a crack into the swirl shape by unlocking the shape's layer and erasing a crack-like shape. Then go in and paint the inner edge a very dark brown.



You need to correspond each shape's shading to its position in the piece

12 Add a swirl

At this stage, we start to sketch out an intricate swirl shape that runs between all the forms made so far. The process is the same as that used in Steps 4 and 5. A great way to add depth is to have the shape start out large and slowly get thin. This creates the impression of distance. Try to have your shape go around and behind other shapes for more interest and complexity.

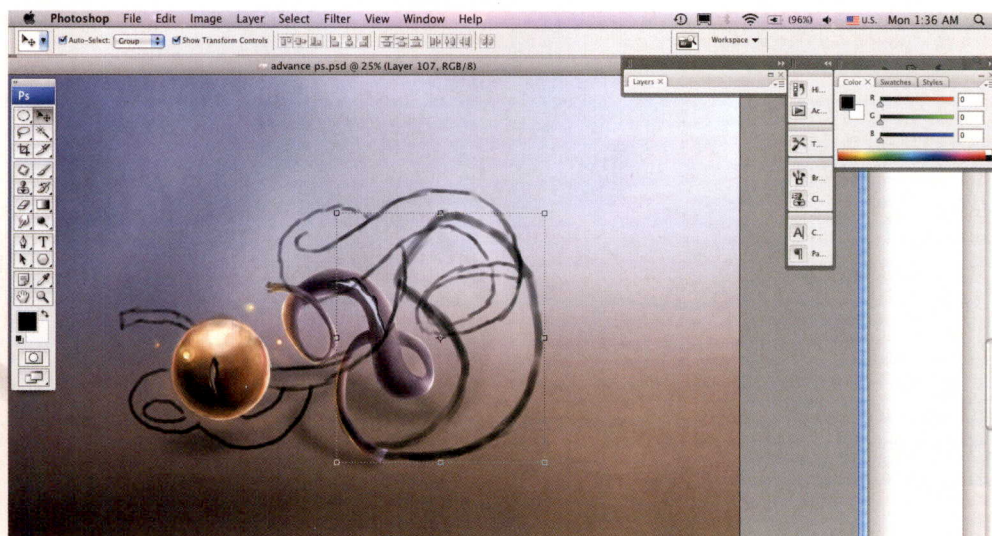


Quick tip

If you want to add more intense light to an area to make it pop, take a soft round airbrush, about 100px, and brush over the area you want to increase the lighting intensity. Set the blending mode to Overlay or Soft Light and play with the opacity. Use whatever colour you want to light the area, depending on the feel you want to achieve.

09 More shape outlines

Now for some more shapes. We start off with the same process as in Step 4 – doing a rough outline sketch. We create shapes that interact with each other, giving a very unique and interesting flow to the composition. Having them connect and work together will result in a much more balanced final work. Don't spend a lot of time trying to get these lines perfect, as they are only guidelines.



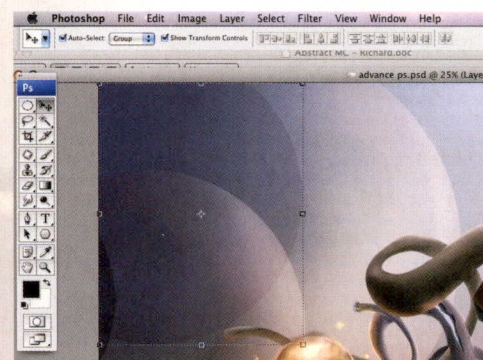
10 Mind the light

You can now see that we have brought the shapes to life. Refer to Steps 4 and 5 for the process. The only thing different is the lighting. You need to correspond each shape's shading to its position in the piece, for instance the shapes that are closest to the glowing orb now have vibrant orange reflections.



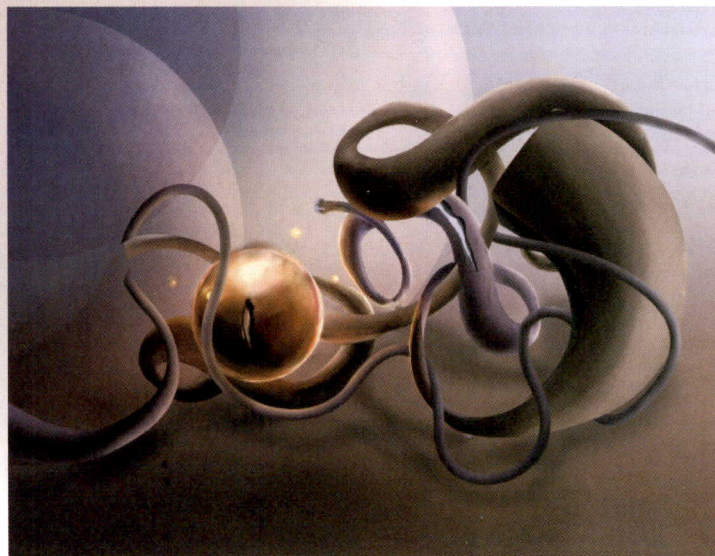
11 Going in: circles

The next step is pretty easy. Use the Circle Marquee tool and hold Shift to create large circles in the background. Once you have your selection, fill it with a neutral brown colour. Turn the blending mode to Overlay and set a low opacity. Do this about three times until you have a nice variation of circle sizes.



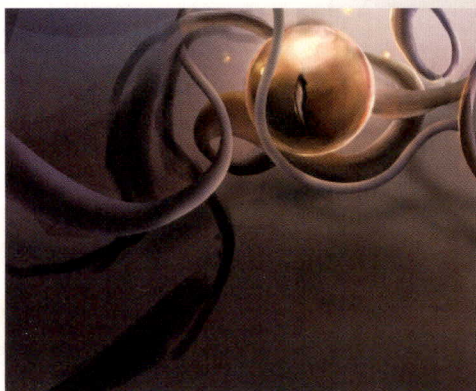
13 Check your lighting

Here is the swirl shaded and finished. Always keep in mind where the lighting is, because it will affect where you shade lights and darks greatly. If an object has light surrounding it, the shadow will be in the middle of the shape with highlights on the outside. You can see this with the shape on the far right. To paint in light hints of orange, take a soft round brush, about 60px, and lightly paint it on the edge of the shape. Again, for contrast, use the blending modes Overlay and Soft Light.



14 Foreground shapes

Here we start sketching a foreground shape that starts out fairly big to create the impression of depth. We then connect it to one of the smaller shapes. It's important to bear in mind whenever sketching new elements that you want there to be a good flow and unity between each new shape. If you don't plan ahead, your piece may end up lacking balance.



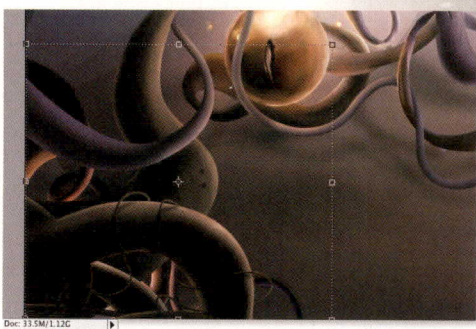
17 Overlap shadows

Here, you can see both shapes have been painted. We add rim lighting on the outside edges to reflect the main light source. If a shape is overlapping another, then it's important to add a shadow. To work out where a shadow might lie, just think about the direction your light is coming from; for the most part, the shadow will be on the opposite side.



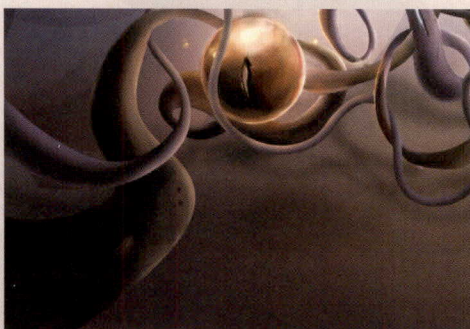
19 Duplicate and merge

Next, we create a duplicate layer of all the shapes and merge them together. Position that layer below the others and go to Edit>Transform>Flip Vertical and position it under the new foreground objects. This easy step adds some nice orange tones to our foreground. Creating new shapes is a tedious task, so this can be a great way to quickly bump up the number of elements.



15 And repeat...

After you've done the base sketch for the shape, repeat the process used in Steps 4 and 5. First, outline the shape with the Pen tool, creating a path, and then fill it. We then paint the shadows and lights using two brushes – first, the soft airbrush and then the hard circle brush for detail. The right side of the shape touches the glowing orb; therefore will require bright highlights.



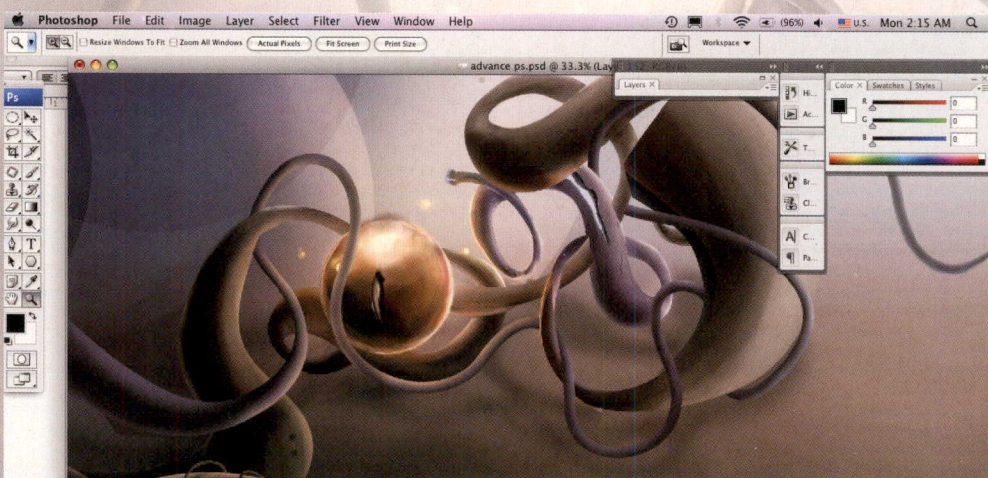
16 Add more depth

To create even more defined dimensions, we start sketching out some more foreground shapes. We first create the larger one in the front and beneath sketch another tube-like shape. Having your shapes at different distances is a great way to add perspective. Whenever working with shapes that appear three-dimensional, it's essential to avoid letting your piece look flat.



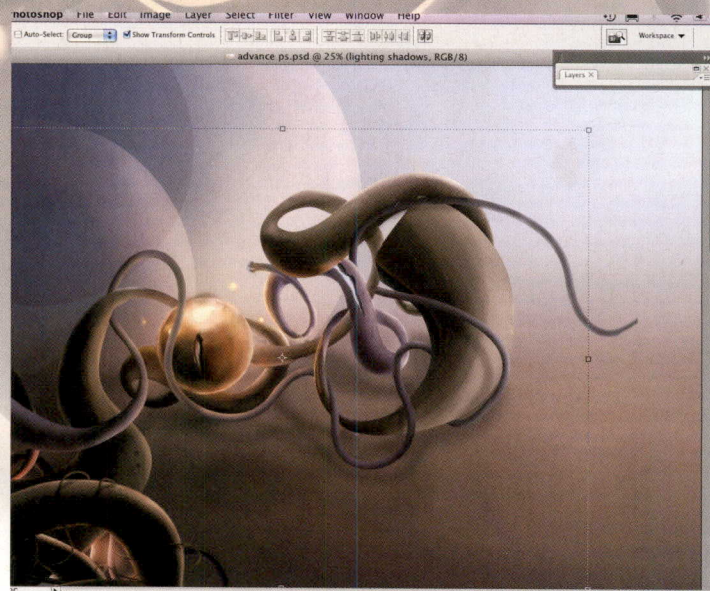
18 Details

Here, we simply add some smaller vine-like shapes on the frontal shapes. A quick way of doing this is to first sketch out where you want them to be. After that, take your Pen tool and create a line path of where the sketch lies, and then Ctrl/right-click and choose Stroke. Make sure your brush is set to 12px, 100% Opacity and Flow. Next, lock the layer and start brushing in the correct lights and shadows. Underneath the lines, create a shadow using a soft, dark brown brush, painting where you want to add shadows and lowering Opacity to 50%.



20 Lighting techniques

Here we add some more light to the orange areas that were created in the previous step. We take an orange airbrush and brush over the new orange areas, setting the blending mode to Screen. This is a useful technique, as it produces an impression of glowing. Remember to readjust the light on your shapes so that it corresponds to the new glowing areas. To do this, simply go to the shape you want to adjust and make sure the layer is locked. Brush softly on the shape's edges with whichever colour you're lighting it with.

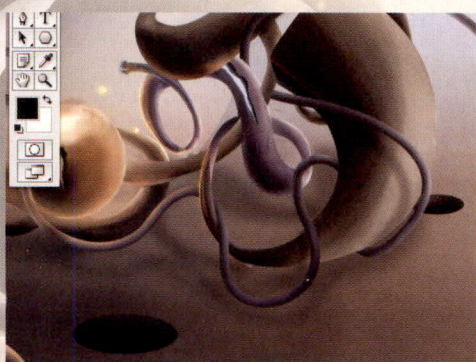


Quick tip

When you finish the image, create a black-and-white Gradient Map and set the blending mode to Luminosity. It will balance everything out and add a nice overall contrast to the image. You can also play with the Levels as a finishing touch, adjusting them to your preference.

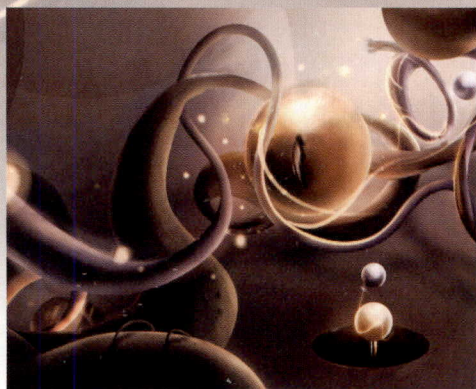
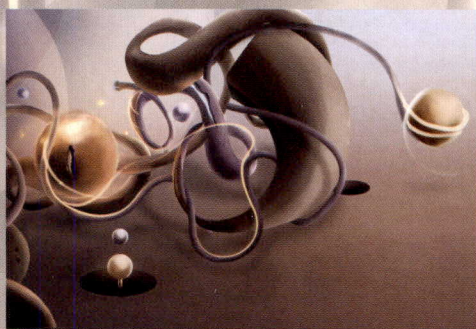
21 Digging 'holes'

The next stage is to create 'holes' in the floor of our piece. Create a dark brown circle with the Circle Marquee tool, making sure to hold Shift for a perfect circle. Then, using the Transform tool, flatten it out until it looks like it's flush to the floor. Once you have done this, lock the layer and, taking a soft airbrush set to about 300px and Opacity 20%, brush the top edge of the shape.



23 More orbs

The next step is to create more orbs to fill out the artwork. The process is the same as that used in Step 7. For the colours, we choose golden tones and also some purple orbs. The effects on the orbs are glowing lines that are created by brushing the graphics tablet with a hard round brush, using the same settings detailed in Step 22.



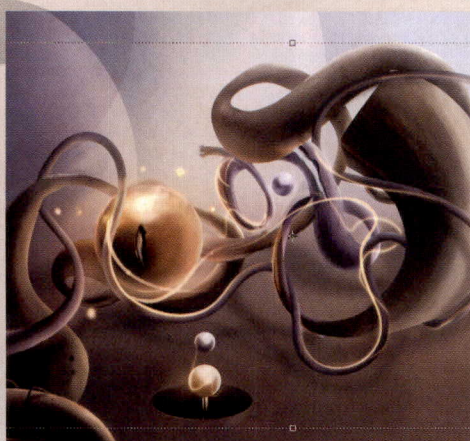
22 Keep on glowing

Take a hard round brush (100% Opacity and Flow) and make sure the colour is orange or yellow. Take your Pen tool and draw a flowing path, Ctrl/right-click and choose Stroke Path. Check the Simulate Brush Pressure option. Go to your Layer Style settings. Choose Inner Glow and Outer Glow. On Inner Glow, set the Opacity to 100% and change to an orange colour. For the Outer Glow, set the Opacity to 85%, the Blend Mode to Linear Dodge and the Size to 13.



24 Build the composition

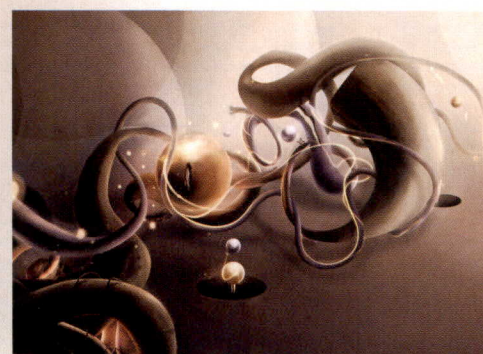
Here we are adding more light effects as seen in Step 22. Before placing them, it's best to plan out their positions, just as we did with our shapes. After creating some lines, we start to paint some glowing dots and glowing particles. The glowing effect works on all small shapes that you make, as long as you apply the appropriate settings and add realistic light and shadows.



25 Particle effects

Next, we create some more particle effects. We decide to get rid of the purple background and go with a warm orange/brown colour scheme instead. To achieve this, we take a large round airbrush – 300px – and brush over the purple-blueish colour. We use a light, warm orange colour and set the blending mode to Color with Opacity at 65%.

The glowing effect works on all small shapes that you make, as long as you apply the appropriate settings



26 And finally...

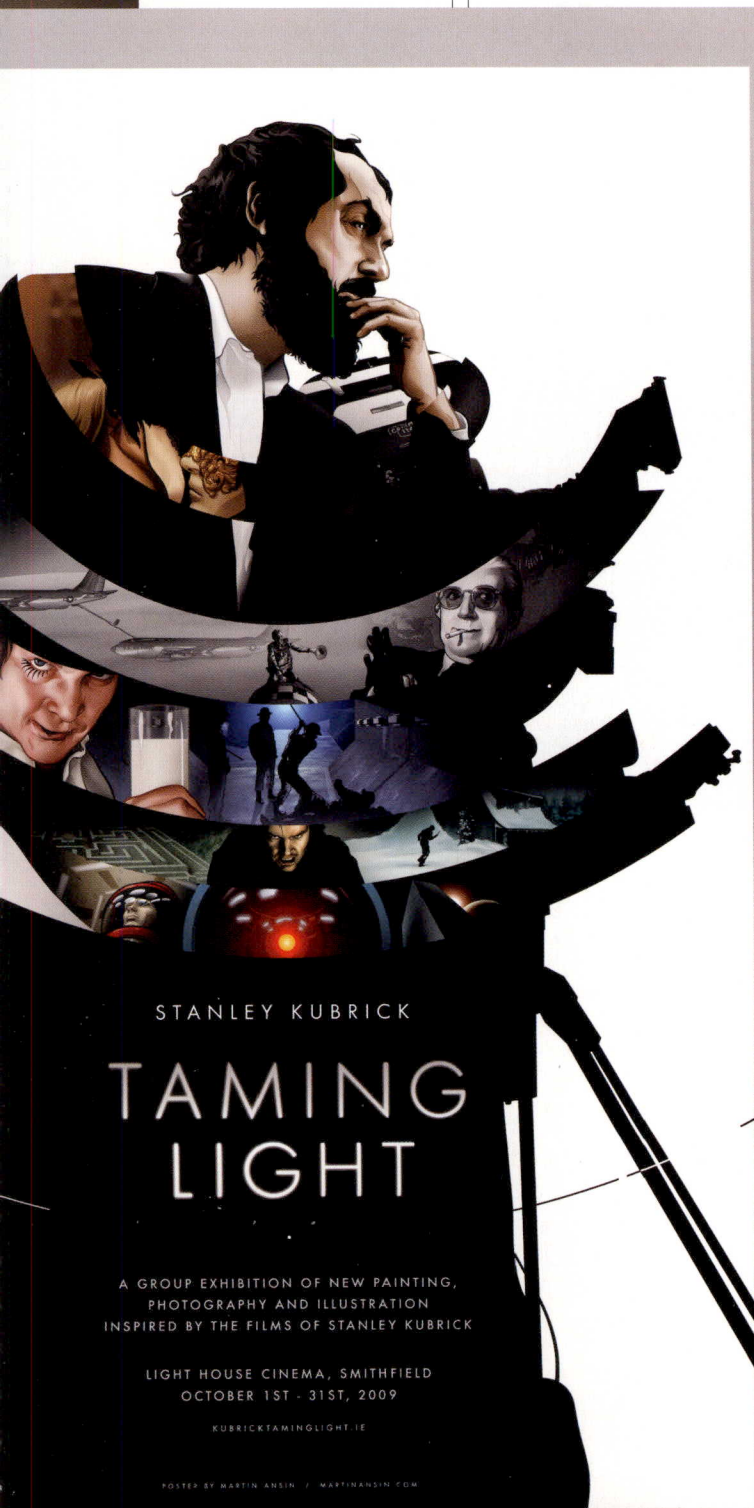
The good thing is if you don't like any elements at this stage, you can just paint over them. We adjust the lighting and colours, as well as incorporating a few more sparkle details and background orbs by duplicating the larger orb and repositioning it further back in the piece. Finally, we apply some blur effect to these shapes to add to the impression that they are far in the distance.

insight

ZORRO: "Slightly more painterly in appearance, the process used in the colouring is at heart the same as most of my work – I start with flat colour areas and render the lighting from them, sometimes keeping the hard edges"



THE PHANTOM OF THE OPERA: "As this poster was to be screen-printed, I used a limited colour scheme, referring to the early two-colour form of Technicolor that was used in the 'Bal Masqué' sequence of the film. The subtractive Technicolor process used green and red filters"



TAMING LIGHT – STANLEY KUBRICK EXHIBITION:
"One of the more heavily designed posters. Futura typeface had to be used to complete this piece in its entirety"



Martin Ansin



Website: www.martinansin.com
Clients: FX Networks, PepsiCo, Nestlé, Honda Motor Co., Playboy Magazine

Martin Ansin's creative history is, to say the least, a mixed bag. With a striking comic-book style, his background is actually grounded mostly in graphic design. These two disciplines have, over the course of his career, amalgamated to create a bold style, which Ansin applies to a breadth of commercial projects.

He explains: "After a brief stint as a comic-book artist, which was all analogue, I worked in advertising as a designer and art director for about a decade – soon switching to illustration as a full-time job. Over that long stretch in design, digital tools were absolutely dominant and their workflow seeped into my illustration process – along with a bunch of graphic quirks."

His digital flair is there for all to see – applying smooth gradients and bold colours, housed within the boundaries of his expert linework, making his designs pop right to life, off the page or screen. "My sketching is quite minimal," he continues. "Most of the time it's something done very quick in little three-by-five inch notepads I have lying around – setting up composition and making written notes. Almost everything else happens in Photoshop. My scanner probably gets less work than the fax machine. My style is certainly graphic, with European comics and Eighties movie posters showing up very often as influences."

So where can you see more of Ansin's creative portfolio? He reveals: "My movie posters sometimes blip here and there, and luckily some editorial work has been coming my way – most recently in *Playboy Magazine* and *The Globe and Mail* book reviews. I've been told the work I did for FX Networks' *Archer* appeared on a Times Square billboard, which is a cool place to be seen."

He adds: "Drop by twitter.com/martinansin if you want to have me ramble about sci-fi and robot music."



Before

Final

COMPLEX CUTOUTS

Dani Dixon shows you how some of Photoshop CS5's new features can speed up and simplify your selection tasks

According to Adobe, Photoshop CS5 takes the time and frustration out of making precise selections and masks, so in this tutorial, we're putting this claim to the test. The Pen tool is a favourite selection method, but is not always the best option for complex selections, such as hair or leaves. Likewise, the Channels tool can get a reasonably good cutout, but is still not always ideal as it can be tedious to get right. So what does CS5 have to offer?

The Refine Edge tool, which is found under Select>Refine Edge, has been updated in CS5 and incorporates several editing options all in one place. One great feature for editing selection edges is Shift Edge. An old tool made better, Shift Edge allows you to trim or extend your selection, getting rid of any unwanted material such as background colour.

In the Refine Edge palette also sits an enhanced set of viewing options, which allows you to view your selection on an even wider choice of backdrops. Yet another new option is the Output feature, which usefully provides a

choice of how to save your selection. Using Output, your cleaned-up selection can now be saved onto a new layer or document leaving the original photo untouched.

The Refine Radius and Erase Refinements tools, also located in the Refine Edge palette, are meant to be the best options for tricky selections. Erase Refinements enables you to tidy up edges; it is fast, very accurate and allows you to add very fine details. The Refine Radius tool expands the cut-out area, allowing you to bring out fine details such as flyaway hairs. These tools are great, but would be even better if they came with a Strength slider as, at the minute, it's a little 'all or nothing' and getting the perfect balance is hard.

The Smart Radius option automatically chooses the best selection method for the task in hand, by analysing the object's edge characteristics and providing the best tool for the job. This is a hard tool to master though, and hours were spent trying to get a very complex image to work as desired. It can work on extremely complicated selections, but the simpler the better. It's most effective on

Our expert



Dani Dixon

After gaining a degree in Illustration from Swansea University six years ago, Dani has worked in the publishing industry, for titles such as *Advanced Photoshop* and *Photoshop Creative*.

On the disc

We used image number '3212849' from iStockphoto.com, but there are free alternative images on the disc.

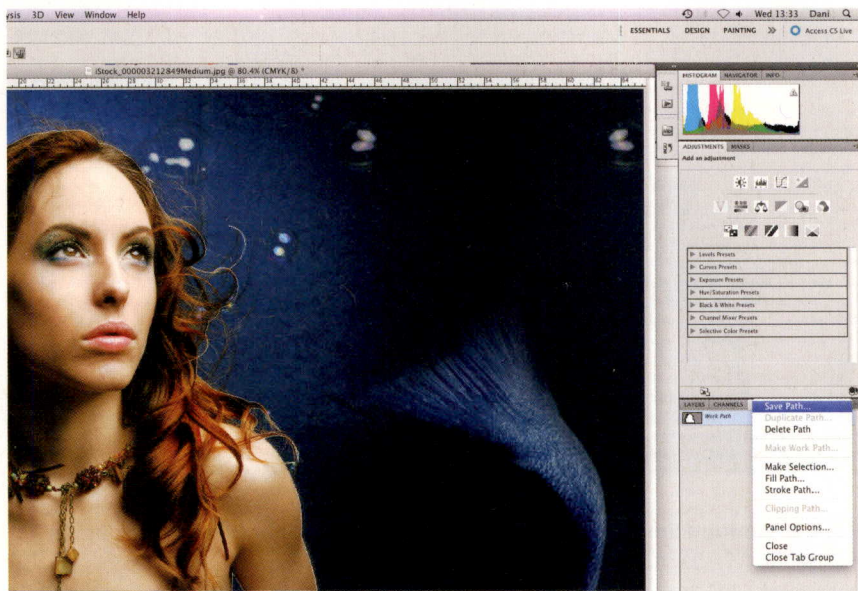
images containing a mixture of edge types.

Another new, incredibly easy-to-use tool provided by Adobe is the Decontamination tool, which eliminates unwanted background fringing around the edges of selections. The results are instant – a great addition.

Overall, these new features are an impressive bonus in Photoshop CS5, though can be a little tricky to master. They do aid cutting out complex selections by hand, but the old, faithful Photoshop tricks and tools will still be needed for a completely realistic cutout.

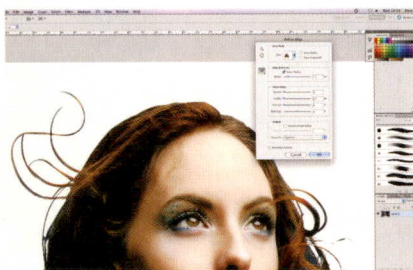
01 Create a selection

Open up your chosen start image in Photoshop and begin by making a selection around the desired model/object. In this example, the Pen tool was used to create a path and the path was then saved in the Paths palette. To re-access, you have to Cmd/Ctrl-click on the saved path's thumbnail to create an active selection.



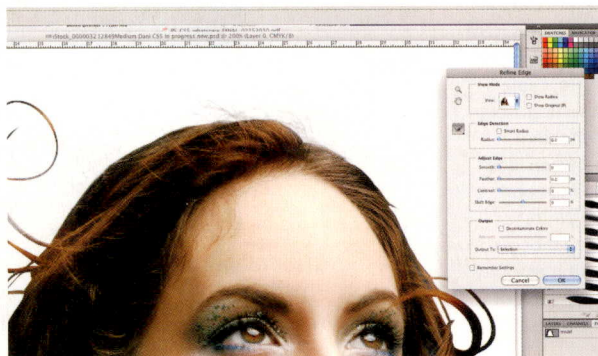
03 Erase Refinements tool

On the left side of the palette sit the Refine Edge and Erase Refinements tools. Select the Erase Refinements tool and paint over a complex edge of your selection. The results are instant – smooth, straight, improved edges, putting an end to scrappy cutouts. A fantastic new feature for tidying up hair or fur.



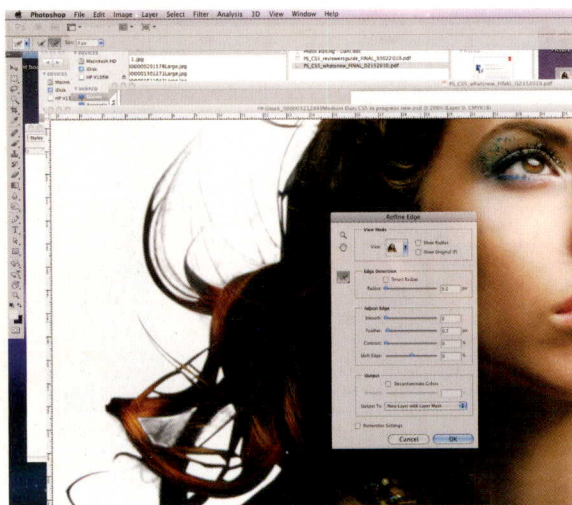
04 Refine Radius tool

Switch to this tool and paint over any areas where you know there to be stray hairs, which are far too difficult to cut out by hand; this tool will make them appear as if by magic. Refine Radius expands the detection area, allowing all stray elements to show.



05 Use tools together

You can combine the Refine Radius and Erase Refinements tools when working on an image, but make sure that you use this combo carefully. Use the Refine Radius tool to pick out the fine details, then tidy up the main selection's edges with the Erase Refinements tool. You are recommended to go slowly when working with these features as they can take some getting used to. However, if you persevere, you'll be rewarded with some impressive results.



02 Viewing mode

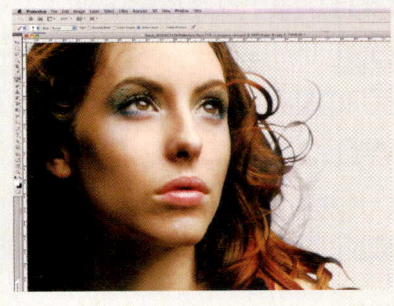
Go to Select>Refine Edge to bring up the new-and-improved palette. Here you will find all of the tools we will be covering in this tutorial. Start off by choosing your viewing mode – there are new options to choose from in CS5. To see the results most effectively, opt for On White.



The results are instant – smooth, straight, improved edges, putting an end to scrappy cutouts. This is a fantastic new feature for tidying up hair or fur

More new features

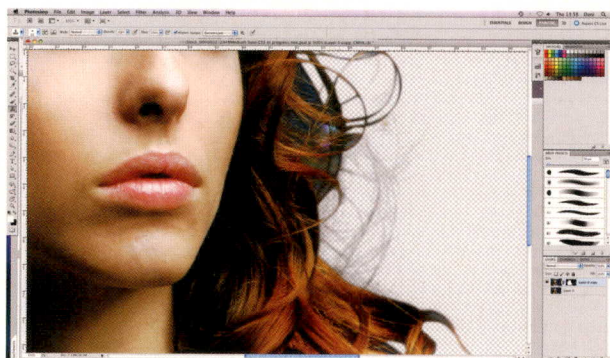
Another new feature worth bearing in mind is Content-Aware Fill. A great way to get rid of tricky background areas showing through the hair is to use the Spot Healing brush. Using this tool with the Content-Aware option checked in the top bar means that the background areas are filled nicely with the surrounding content. Simple, seamless editing!



Step-by-step Workshop

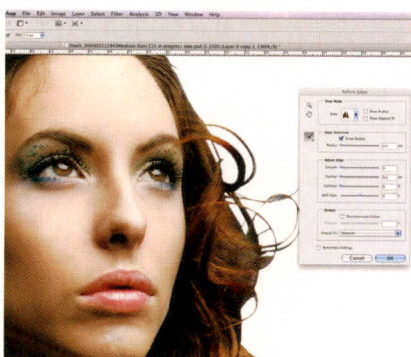
06 Save to New Layer

When happy with the progress made so far, enter Output and select how you wish for your image to be saved. Here we saved as a New Layer with Layer Mask, which does exactly what it says.



08 From the start with Smart Radius

If you're unsure which selection technique suits your image best, then Photoshop can now help you out with its Smart Radius option, which picks the most suitable method for you. With your selection active, open the Refine Edge dialog box, check Smart Radius and the tool will now adapt itself to suit the selection's edges. This is a great tool if your selection includes a combination of straight and wavy edges.



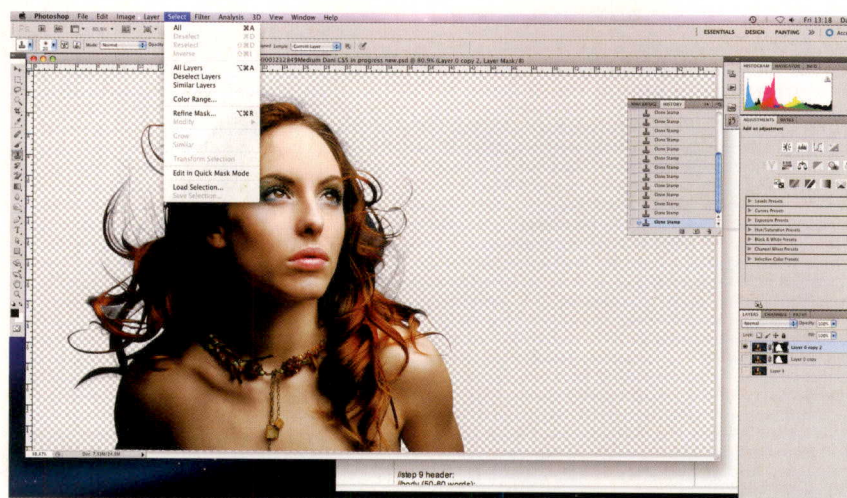
Quick tip

The viewing modes are the best assets here when trying to perfect your selection. Keep switching between Black & White and On White to keep tabs on your mask and the effects of the tools.

If you're unsure which selection technique suits your image best, then Photoshop can now help you out with its Smart Radius option, which picks the most suitable method for you

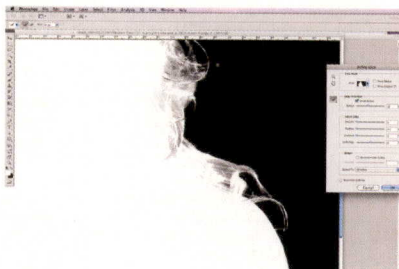
07 Refine mask

Saving like this means you can go back easily and edit your mask. Go to Select>Refine Mask and work back into your image. This way, any extra edits you make can be saved onto another new layer, protecting your original and in-progress work.



09 Working Smart Radius

With the Smart Radius checked, set the Pixel Radius to 10 and switch to the Black & White viewing mode. Select the Refine Radius tool and paint over the mask on the hair edge. The mask adapts and now more of the finer details are captured.



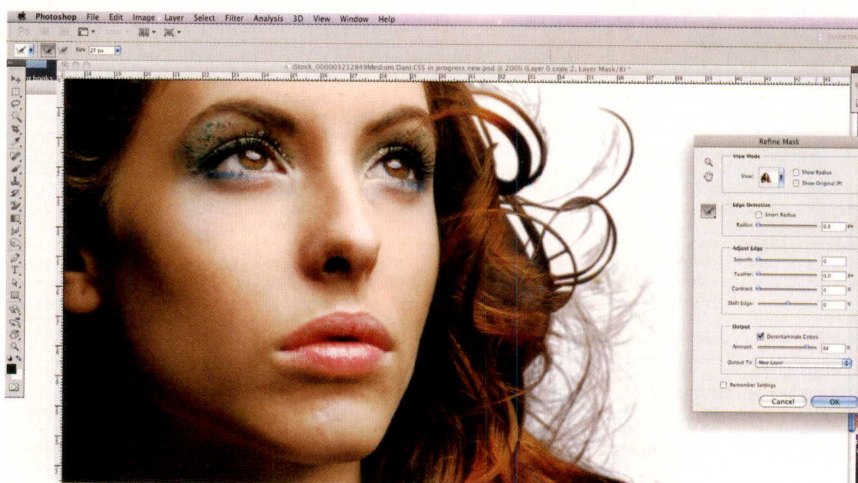
10 Refining those hair details

If any elements have been included in your mask by mistake, switch to the Erase Refinements tool and get rid of them now. Change the viewing mode to On White to see your selection better. This is a hard technique to master, so be patient and stick with it!



11 Decontaminate colours

Lastly, to tidy up the edges, you can now use the Decontaminate feature. Simply check the option and move the slider until the colour fringing in your image has vanished. Once again, choose your saving Output options and finish off as you normally would in Photoshop. These new tools do require patience and work, but with practice they will make your selection process much faster and easier.



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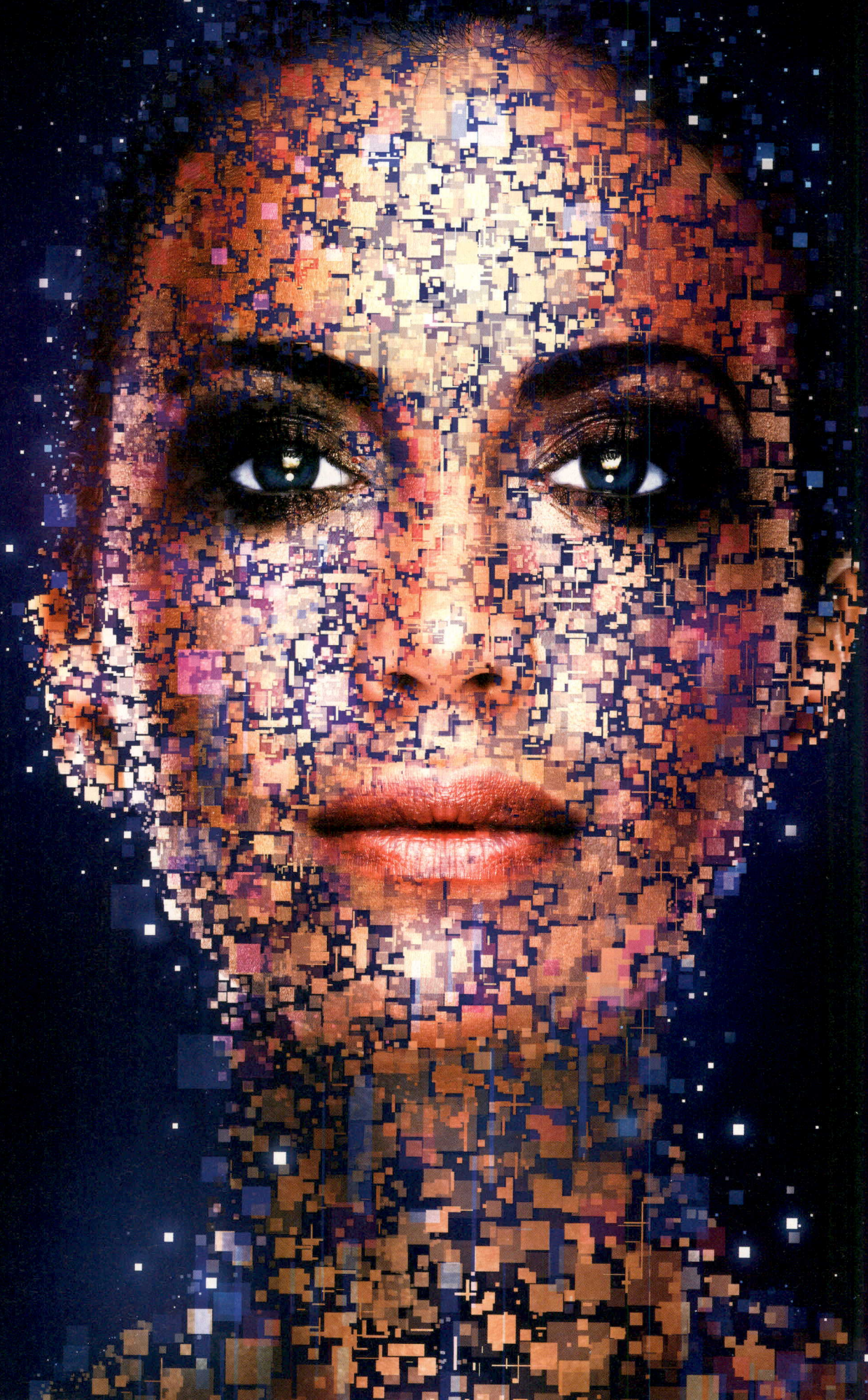
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Step-by-step **Workshop**



CREATE A FUTURISTIC PIXEL PORTRAIT

How to make a portrait with a modern twist using traditional impressionist techniques

Beside the essentially limitless freedom that the layer system in Photoshop offers artists, the other major draw of this amazing program has to be the ability to make custom brushes. These unique brushes give each and every artist incredible control and creative licence to realise their most exciting visions.

In this tutorial we will be taking a portrait shot of a woman's face, and through some fairly simple techniques, turn it into a hyper-detailed illustration. We will predominantly utilise the Brush tool to create a high level of detail in a small amount of time.

The inspiration for this type of effect came from experimenting with an impressionist style concept; using thousands of small points of colour to create an image. The theory is that by creating lots of different coloured 'pixels' that are clustered together, when viewed from further away, a rich image is created.

Topics covered include painting with custom brushes, layer blending modes, masking and layer effects. To get the right mix of detail and negative space, our weapon of choice will be the Brush tool, creating custom brushes to paint hundreds of pixels. This will provide the control needed to perfect the image.

Our expert



Christopher Haines
www.neondreams.com.au

Christopher is from Perth, Australia and has been a digital artist for six years. A member of Depthcore, he's worked for several global clients.

On the disc

Included on the CD is the start image for this tutorial, from iStockphoto.com by the photographer Giorgio Guirizza.

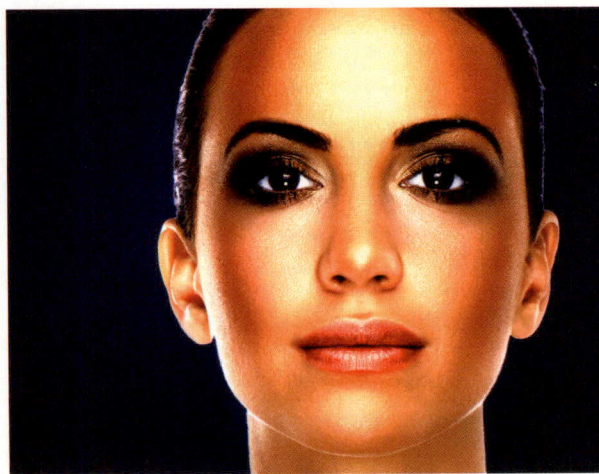
01 The stock model

When we open the photo of the model, the first task we need to tackle is to separate her from the background. Select the Pen tool and start tracing around the edge of her face. Don't worry about being too precise with the hair. Ctrl/right-click and choose Make Selection, then hit OK. Copy and Paste the face to a new layer and name it 'Base Photo'.



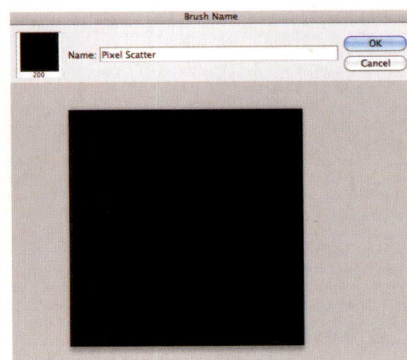
02 Adjustments

To give the photo a stronger contrast, open up the Levels panel (Cmd/Ctrl+L). Set the Input Levels sliders to 0, 0.35, 244. Select the background layer. In the Color palette, make the foreground colour a medium blue and the background dark blue. Using the Gradient tool, create a circular gradient.



03 Custom brush

Open a new document (Cmd/Ctrl+N) and make it 200 pixels square. Fill the canvas with black, then select Edit>Define Brush Preset. Name the brush 'Pixel' and click OK. Select your Brush tool (B) and open up the Brushes palette. Select the Pixel brush you just created. This will be our detailing brush.



The Brush tool

The main tool we will need to master to create an image in this pixelated style is the custom Brush tool. With the right knowledge of its different settings, we can save a lot of time in creating just the right effect. Select the Brush tool (B) and bring up the Brushes palette (Window>Brushes). A lot of the standard presets are great, or you can even define your own.

In Step 4, you will see a number of presets that come with Photoshop. A brush preset is essentially a solid black shape that can have other settings applied to it, and with a colour selected, can be used to paint on the canvas. You will notice most settings have a Control drop-down menu. This can be set to Pen Pressure if you have a graphics tablet, or to Off if you're just using a mouse.

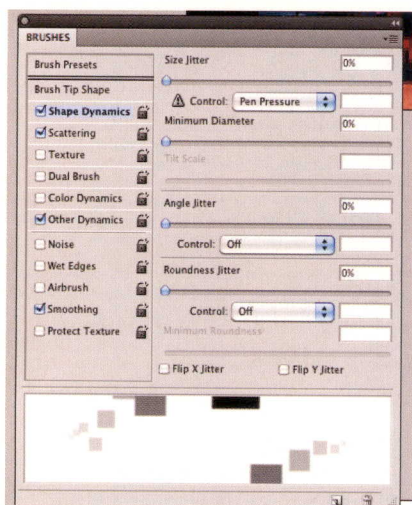
The first setting is Shape Dynamics and this is what controls the flow of the shape as the cursor is dragged from one point to the other. We will be utilising the Scatter function the most for this particular tutorial, as it takes the shape and repeats it along the brush stroke. The final setting we will be using is Other Dynamics. This helps control the opacity from the start of the stroke to the end.

The inspiration for this effect came from experimenting with an impressionist style concept, using thousands of small points of colour

Step-by-step Workshop

04 Brush settings

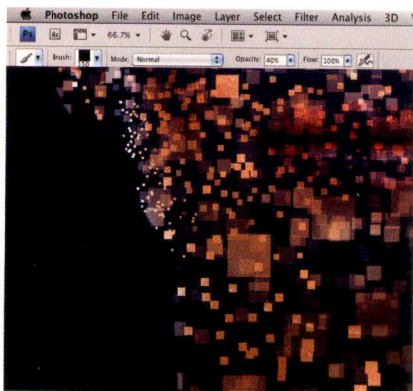
Select Brush Tip Shape and set Spacing to 350%. Check the Shape Dynamics box, check Scattering and set to 500%. Also activate Other Dynamics. Set the Control of each option to Pen Pressure if you have a graphics tablet, otherwise leave the setting as Off. Click on the page icon at the bottom of the palette to create a new brush. Name it 'Pixel Scatter'.



Keyboard shortcuts can really help speed up your workflow. Alter the brush size via the square bracket keys... [and] cycle through your brush presets using the comma and full stop keys

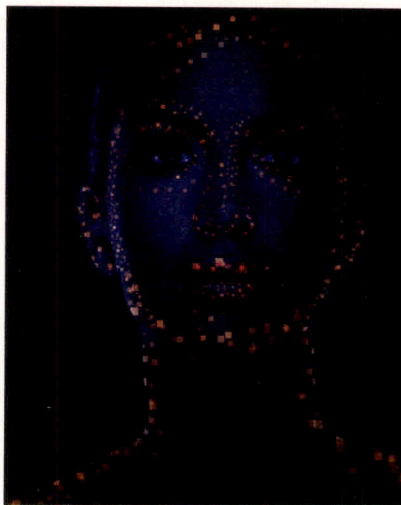
08 Larger pixels

Now set your brush Size to around 150px and the Opacity to 40%. This layer helps to differentiate between the more solid pixels and gives the image a sense of depth. Start to paint larger squares within the skin tones. Space these out across the portrait, but use them more sparingly than the smaller pixels.



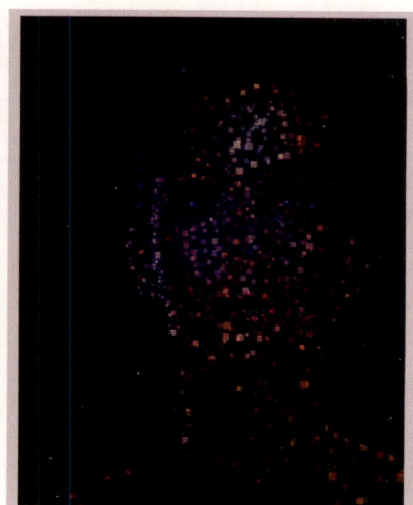
05 Creating the pixels

Duplicate the Base Photo layer, name it 'Guide' and set Opacity to 20%. This will help you plot your painting. Now we start to paint the pixels. Go to Layer>Layer Mask>Hide All. With the Pixel Scatter brush selected, start to paint strokes along the face, following its contours.



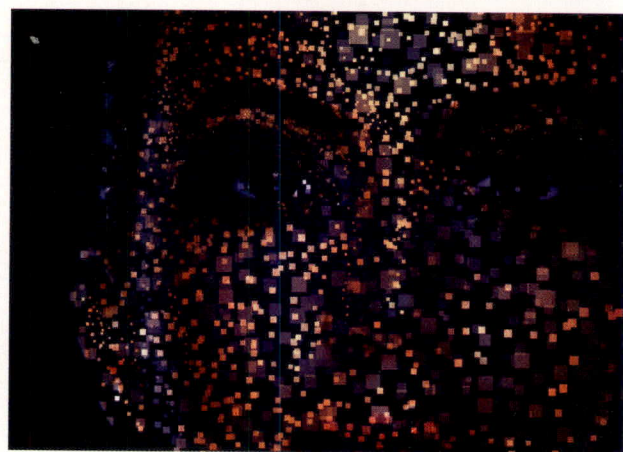
06 Base layer

Continue to fill in the rest of the face and neck. Make sure there is a good spread of different sized pixels. Turn off the Guide layer to check how it is looking. This is the most translucent base layer of the illustration so don't worry if it looks a little flat.



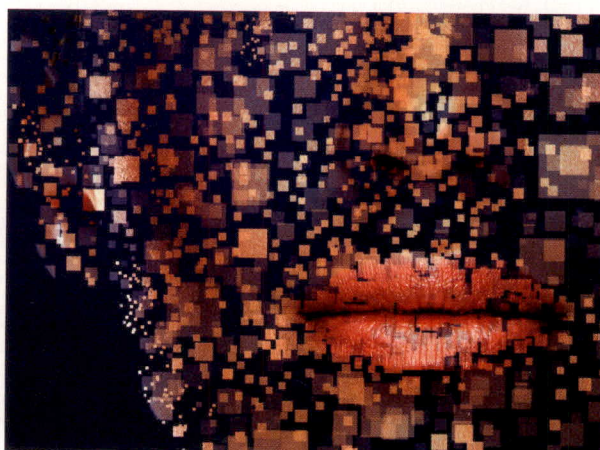
07 Coverage

Duplicate the Base Photo layer and name it 'Level 2'. Next, select the layer mask and fill it with black colour in order to clear the mask. Now you can paint in a series of more opaque pixels. We recommend you use a smaller brush size for this step for convenience. Try to fill in the gaps between the base layer pixels.



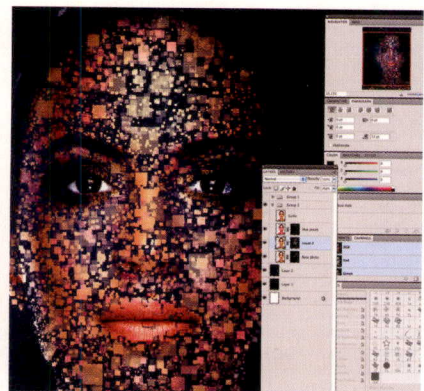
09 Key features

There are certain key features of the face that need to be almost completely filled in, ie the eyes and mouth. Take your Pixel brush (the one that doesn't scatter), and set it to 100% Opacity. Start to paint in large squares over these areas to really define them.



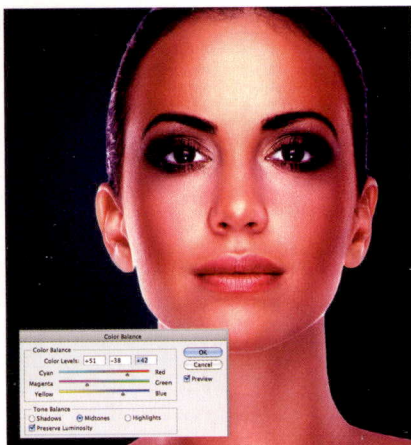
10 Fill in the gaps

Go back to your Base Photo layer. Start to fill in more of the gaps. At this point, you really need to be controlling the opacity and size of the pixels by hand. Zoom in to detail the image, but zoom out regularly to about 25% to see if it is working cohesively as a whole.



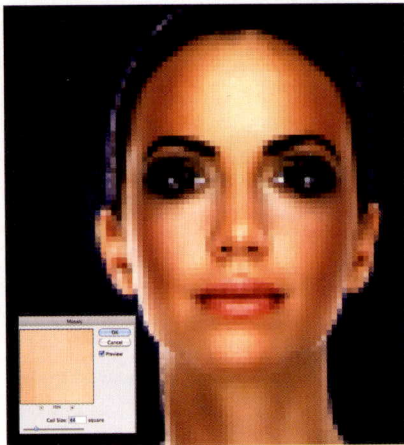
11 Hue

Duplicate the Level 2 layer and fill the mask with black. Name the layer 'Hue pixels'. Disable the layer mask and bring up Color Balance (Cmd/Ctrl+B). Set the Color Levels to 51, -38, 42. Enable the mask and start to paint in more 'coverage' pixels. This is to help bring life to the skin tones.



12 Filter effects

Now we will use a filter to fill in some more detail. Duplicate the Level 2 layer and name it 'Level 3'. Go to Filter>Pixelate>Mosaic. Set the Cell Size to about 44 pixels. Continue to detail the image as with the previous layer. This will be a layer of solid colour pixels without texture.

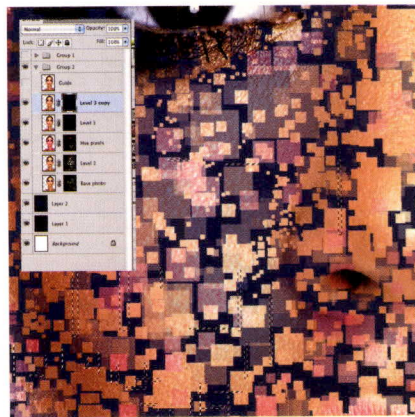


Quick tip

Keyboard shortcuts can really help speed up your workflow. Some shortcuts we can use when painting the pixels are opacity and brush size. You can alter the brush size by pressing the right and left square bracket keys: '[' and ']'. You can also cycle through your brush presets using the comma and full stop keys.

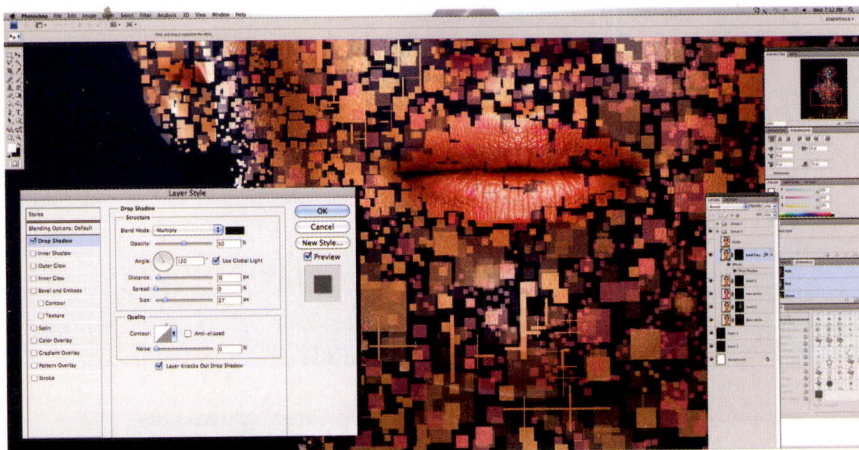
13 Network

We need to create a 'network' of shapes to bridge the gap between the other pixels. Duplicate the Level 3 layer and fill the mask with black. With the Rectangle Marquee tool (M), start to select slender rectangles around the skin tones. Hold down Shift to add more to the selection. Fill the selection with white.



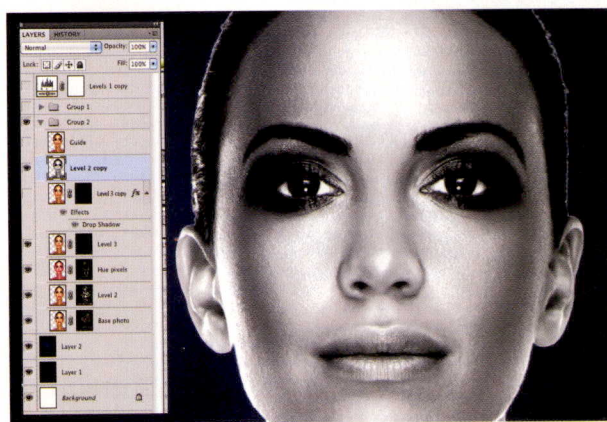
14 Drop shadow

To help this layer stand above the others, we need to add a subtle drop shadow. Go to Layer>Layer Style>Drop Shadow. Set the size to about 27px and the Opacity to 50%. Continue to make selections across the whole of the face to create a dense network.



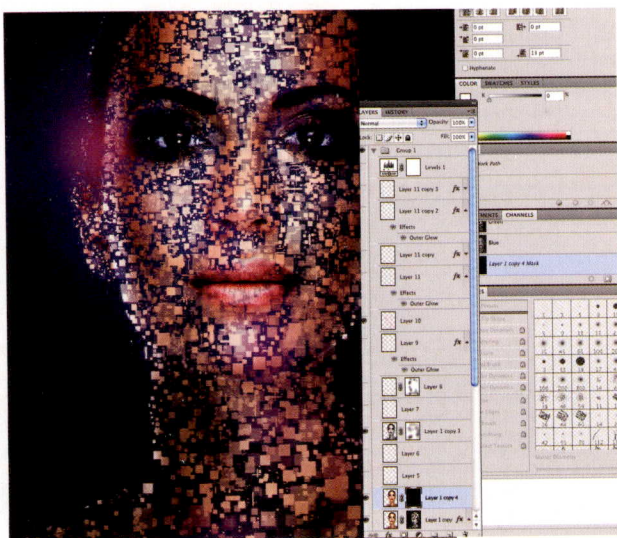
15 Overlay depth

To help the face appear 3D, we need an overlay. Duplicate the base layers and move to the top of the stack. Delete the layer mask, desaturate the image (Image>Adjustments>Desaturate) and bump up the contrast with Levels. Set the blending to Overlay and Opacity to 20%.



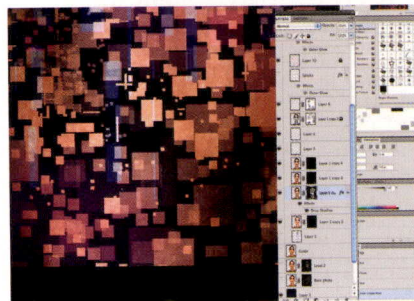
16 Atmosphere

The next step involves adding some atmosphere. Create a new layer and name it 'Atmosphere'. Now, choose a large soft brush and set it to around 20%. We suggest you use a bright neon pink colour. In various places around the image, start to paint soft atmosphere and colour highlights for effect. Finally, select a dark navy colour and paint around the edges of the face and neck to add further depth to the composition as a whole.



17 Translucent pixels

To add further energy, create a new layer and name it 'Translucent pixels'. Again choose a neon pink and blue, then select your single pixel brush. Set the Opacity to 50%. Around the edges of the face and neck, paint large pixels. You don't need a great amount, just enough to add some life.

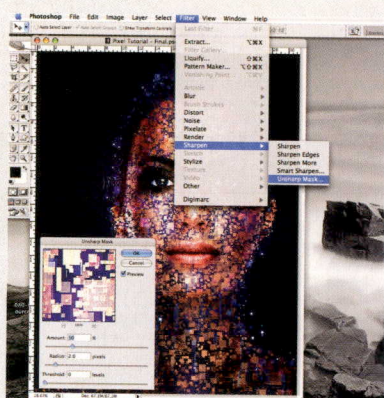


Step-by-step Workshop

A good trick is to use the Sharpen filter to really highlight those small details. Never use the Sharpen filter more than a few times though

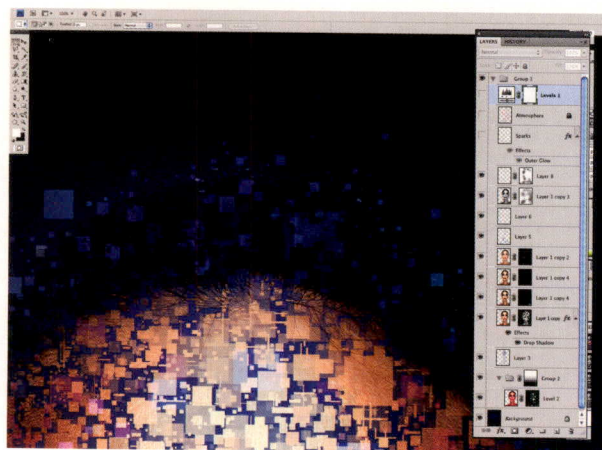
Sharpen up

When you flatten the image and reduce it for web size, a lot of the detail that was apparent up close can sometimes get lost. A good trick is to use the Sharpen filter to really highlight those small details. Never use the Sharpen filter more than a few times though, as you risk over-sharpening, which can damage the quality of the finished image.



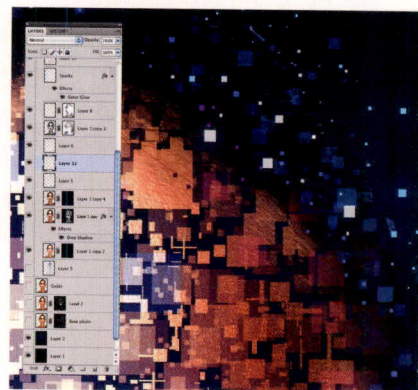
18 More colour pixels

Create a new layer called 'Colour Pixels'. Bump the Opacity of your brush back up to 100% and reduce the brush Size to about 7. Paint in more pixels around the hair in blue and the skin tones in pink. This will add yet another layer of complexity.



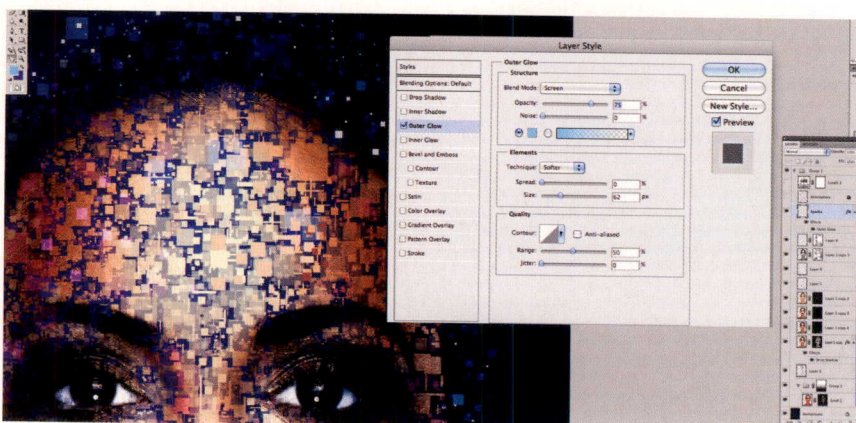
19 Sparks

Now to add some spark to the image. Create a new layer and call it 'Sparks'. Set your pixel brush to a small size and then select a white colour. Start to paint little pixels around the edges of the face, like they are fizzing away into the background. Make sure to vary the size and spread of this layer.



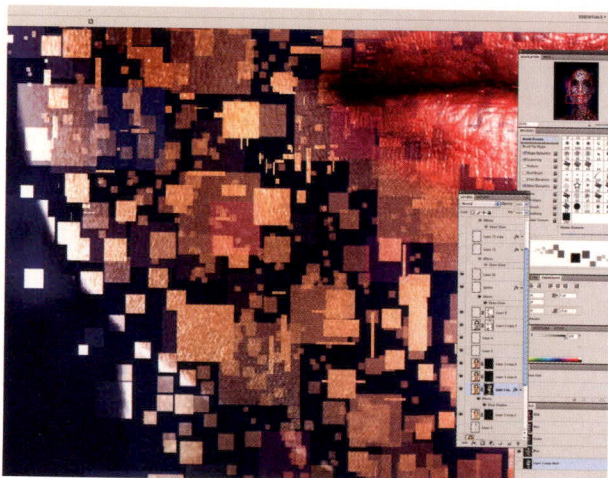
20 Glow

With the Sparks layer still selected, we are going to add a glow to help them pop off the background. Go to Layer>Layer Style>Outer Glow. Select a neon blue as the colour and adjust the Size to around 62px. Leave the other settings as they are.



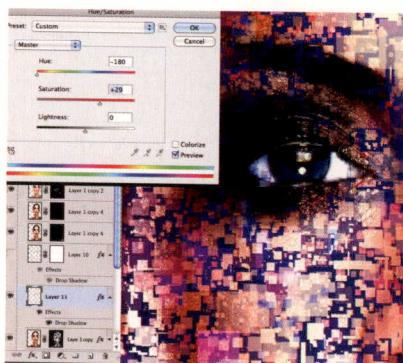
21 Cleaning up the edges

Where the edge of the photo ends, there is an unnatural curve to some of the pixels. This is because the photo has ended before the mask has. To clean it up, change your colour to black and paint out these edges. Try to keep the edge fairly uneven to give the effect that it is breaking apart.



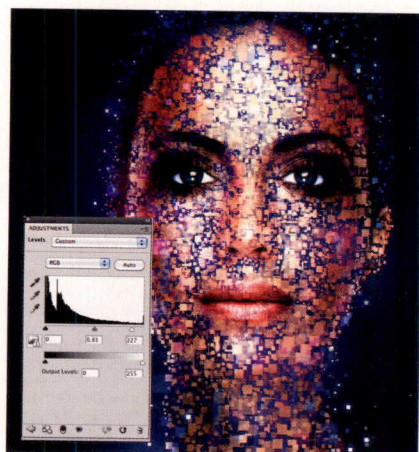
22 Colouring the eyes

The eyes are looking quite dark at the moment so, using the Lasso tool (L), select them from a base layer and duplicate them. Bump up the contrast until you reveal the brown irises. Open the Hue/Saturation palette (Cmd/Ctrl+U) and drag the slider to the left and increase the Saturation. Use a soft Eraser to blend in the edges.



23 Final adjustments

As a final touch, some adjustment layers can be added. Go to Layer>New Adjustment Layer>Levels. Set the values to 0, 0.83, 277. This will add just a bit more contrast to the image.





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WINNERS!

T-SHIRT DESIGNS

Check out the winners of the Springleap.com and Advanced Photoshop T-shirt design competition, launched in issue 67

T-shirt template © Go Media

Sebastian Govino (aka Sebasebi)

Website: www.springleap.com/peeps/sebasebi
Title: The Crows Maker

"My designs usually involve a situation – sometimes comic, sometimes not so much. This design is based on the drawing continuing after it happens. In this case, hand shadows of crows that take life and fly away off the T-shirt"

Runner-up...

Gonzalez Inaki (aka Kakolak)

Website: www.springleap.com/peeps/Kakolak
Title: Hazardous Nebula

"I was looking at an old drawing of a woman's face with an intense gaze. I scanned in the drawing and played with it in Photoshop, making the face peer from the darkness. I added some stars and Halftone effects to highlight the cosmos behind the face"

Runner-up...



Grant Shepley (aka Chucky)

Website: www.springleap.com/peeps/CHUCKY
Title: Quarantine

First place in our 'Trends 2010' T-shirt competition, in association with Springleap.com, goes to Grant Shepley. Giving up a dream of studying architecture, Shepley picked up the mantle of graphic design, never looking back, and he is now a successful contributor to the Springleap community.

His designs are normally a collaboration of both traditional and digital treatment. However, for the Trends 2010 competition, Shepley immersed himself in the digital future theme, adopting a 100 per cent digital workflow. "I knew that to achieve a digital look, it had to be done entirely in Photoshop with no sketching," he explains. "The cover of Blur's *Think Tank* album got my mind ticking. I found a picture of a gas mask and used the Threshold tool on it. It was just a case of adding Halftone and Brush effects after that. To achieve the distressed feel, I applied a Threshold effect to a stock image of rusty metal, overlaying this."

Previous winner of several challenges at Springleap.com, Shepley admits: "Most of my passion and freedom to design what I want is put into my shirt designs. The works that have drawn attention are those winning designs and another design that I won through the major South African clothing store, Edgars."

Winning the Trends 2010 competition means a lot to him, as he confides: "To be featured in such a well-established international magazine is awesome. It's probably the highlight of my fledgling career. It's something I'll never forget."

Thanks to Springleap.com and **Advanced Photoshop** magazine for the opportunity."

"Quarantine was an awesome design that certainly stood out. It seems to us that Chucky was right on track with predicting future trends. Now we have to figure out how we're going to print this crazy design in UV ink!"

- The Springleap team

TRENDS 2010
WINNER
'QUARANTINE'

Step-by-step Workshop

PUPPET WARP TOOL

We explore the new Puppet Warp feature in CS5 to go beyond posing a marionette

Our expert



Kirk Nelson
www.thepixelpro.com

Kirk is a digital artist and Photoshop trainer. His work can also be found in our sister magazine, *Photoshop Creative*. He is available for training and commissions.

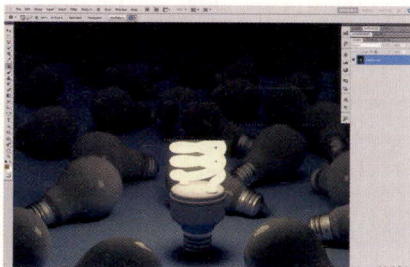
On the disc

The start image, courtesy of iStockphoto.com, was created by the member 'evirgen'.

Use pins to push, pull, prod and provoke the pixels to make a new form

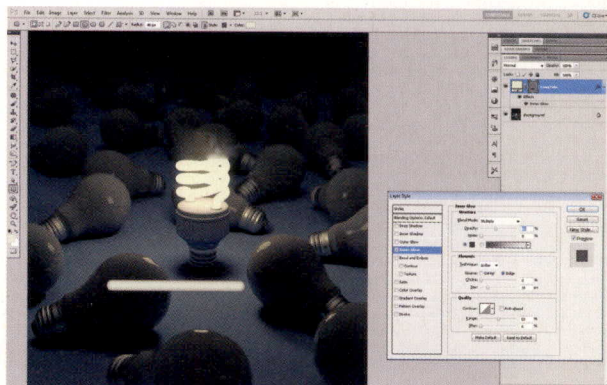
01 Start with a bright idea

Open the start image from the disc in Photoshop. Create a tight rectangular selection for the top two spirals of the bulb and use the Patch tool to remove the spirals by dragging the selection to a different part of the background.



02 Source tube

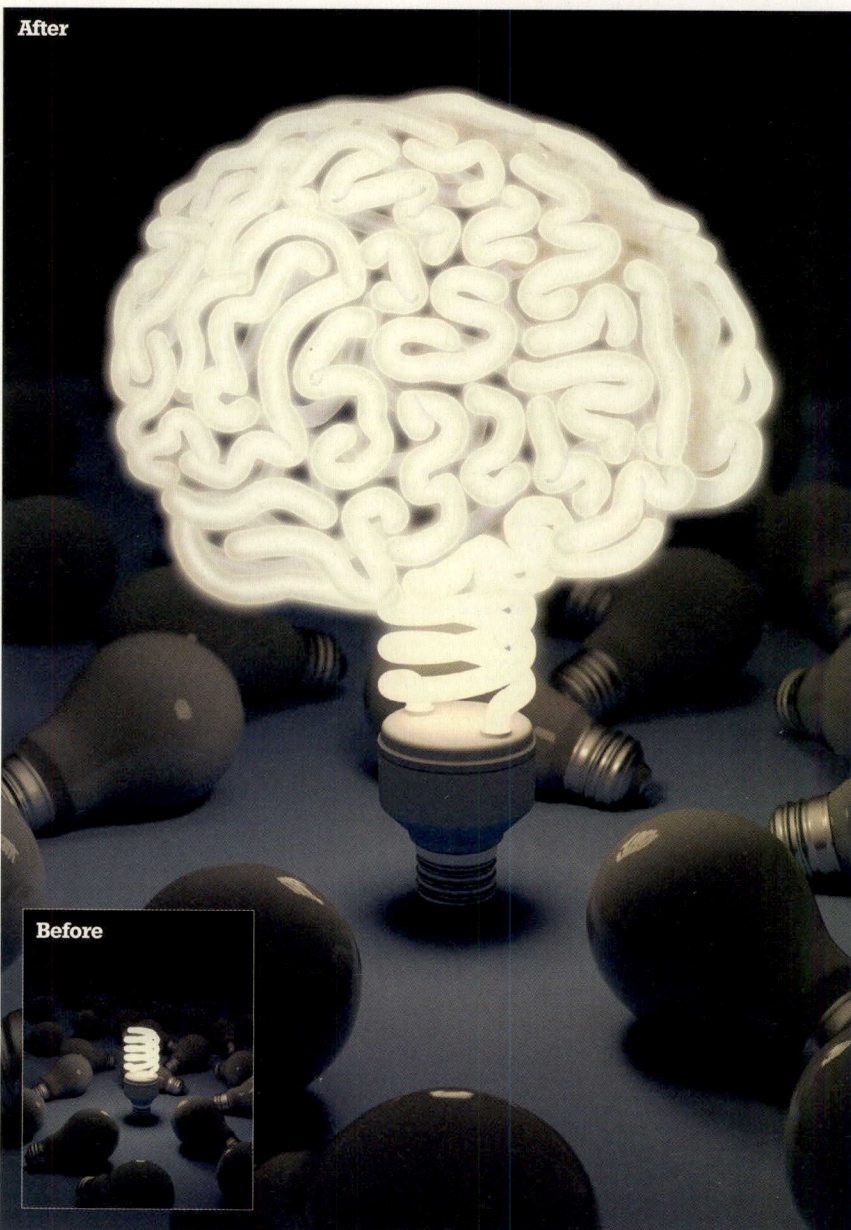
Set the foreground colour to a pale yellow (#e6ead1) and use the Rounded Rectangle tool with a Radius of 40px. Draw a long thin tube about the same thickness as the light tubes. Add an Inner Glow layer style with the Blend Mode set to Multiply, colour to dark grey and Size to 35px.



Photoshop CS5 is upon us! And with it there are plenty of new and amazing features to be used and abused. One of the most exciting new features is called Puppet Warp. This tool assigns a type of deformation grid to a layer's contents and then enables you to use pins to push, pull, prod and otherwise provoke the pixels of that layer to make a whole new form. Most demos of this new feature unsurprisingly feature a puppet or marionette being posed with ease. Previously, accomplishing such a task would have involved

cutting the image up into dozens of individual layers and positioning them by hand and then trying to blend the joints back together. Puppet Warp amazingly simplifies the entire process.

We wanted to push this tool even further, so instead of posing another figurine, we decided to see how one might use this feature for illustration. Taking a straight shape and twisting it around, pretzel like, is not something you'd normally want to attempt in Photoshop. But over the next few pages, we'll show you just how easy this is with the power of the new Puppet Warp.



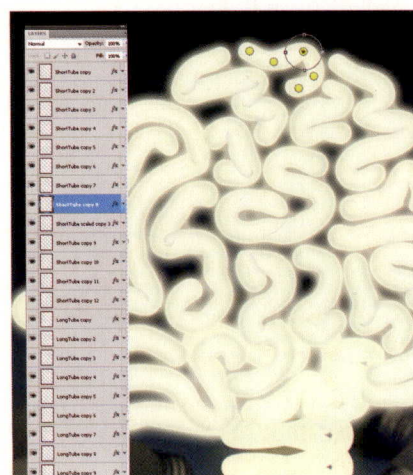
03 Easy Rasterize

Usually rasterizing a shape with layer styles is a multi-step process. Here's a quick shortcut: create a new empty layer above the shape. Select both layers and press Cmd/Ctrl+E to merge them. The vector mask and layer styles are both rasterized in one easy step! Name the combined layer 'TubeSource' for future reference.



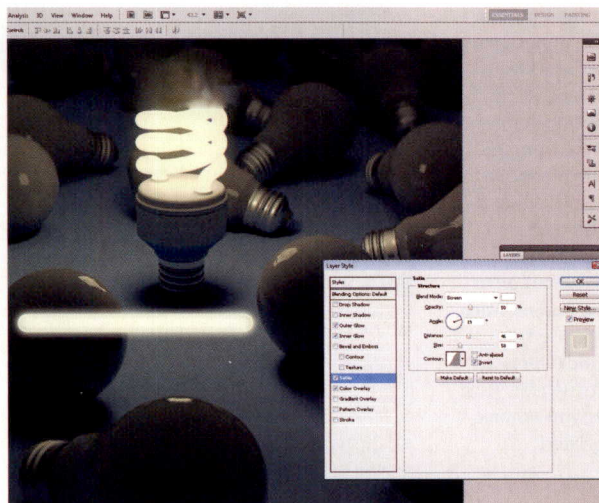
05 Puppet master

Create a duplicate of the source tube and go to Edit>Puppet Warp. Click near one end of the tube to create the first pin. Drag this pin to where you want the tube to start. Click and drag another pin at about the halfway point of the tube. Add another point to the end and begin twisting the tube into shape.



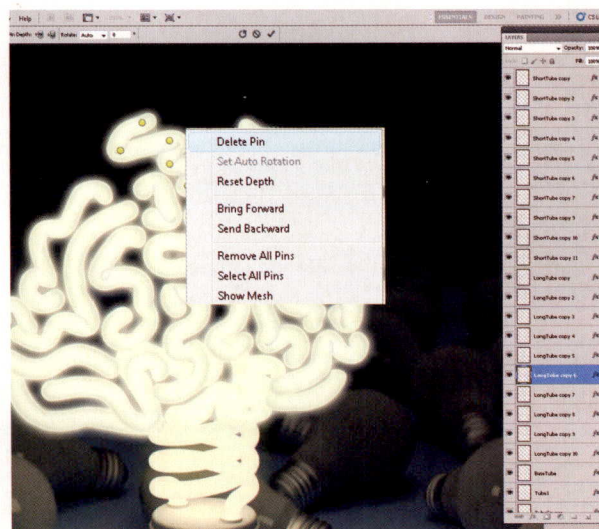
04 A whole new style

Add the following layer styles to the TubeSource layer to enhance the Puppet Warp effects: Outer Glow colour ('f9f8db') with a Size of 46 pixels, Inner Glow of the same colour, with Opacity at 89%, Choke 7% and a Size of 24 pixels. Stain with a white colour, and set the Blend Mode to Screen, Angle 19, Distance 46 pixels, and Size to 58 pixels. Now apply a Colour Overlay with the same pale yellow shade and set the Opacity to 60%.



06 Brain builder

Continue duplicating and warping light tubes to create a brain-shaped illustration. Pins can be repositioned simply by dragging them. They can be removed by holding down Opt/Alt and clicking on the pin when you see the cursor change into a scissor icon, or by Ctrl/right-clicking a pin and using the Context menu.

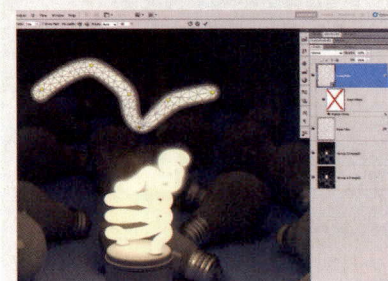


08 Get the kinks out

While the Puppet Warp feature usually does quite a remarkable job of twisting and turning the tubes, sometimes the corners can kink, leaving undesirable curves to the shape. These can be alleviated by manually adjusting the rotation of that corner pin. Hold down Opt/Alt and mouse close to the pin until a rotational ring appears. Turn the ring to smooth out the kinks.

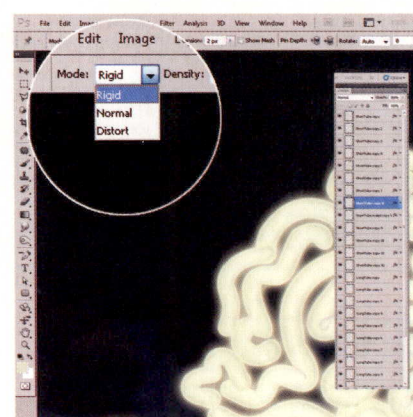
Smarter puppets

While editing a shape with the Puppet Warp tool, you'll probably encounter a situation where you'd like to go back and reposition one of the pins, or maybe add or remove pins. But after applying the warp, all that information disappears! What to do? If you convert the layer to a Smart Object (Layer>Smart Objects> Convert to Smart Object) before you apply the Puppet Warp, the controls are all retained. When you run the Puppet Warp on the Smart Object again, you will notice that the pin assignments and positioning is all exactly how you left it.



07 Rigid is right

In shaping some of the tubes into tight curves, the tubes bend with almost too much elasticity. The effect is more of a wet noodle than a piece of shaped glass. To counter this, use the Rigid setting for the mode. This attempts to create straighter connections between the pins.

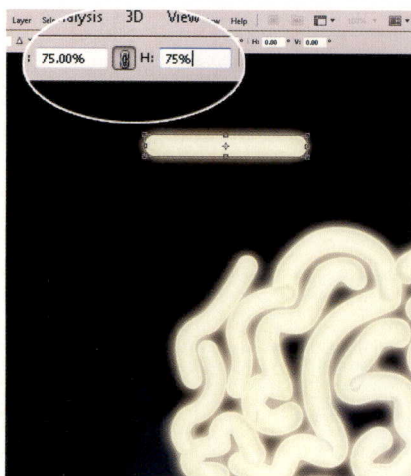


While editing, if you convert the layer to a Smart Object before you apply the Puppet Warp, the controls are retained

Step-by-step Workshop

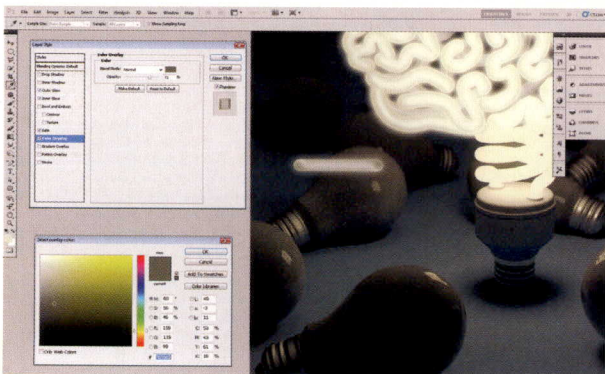
09 Source adjustment

The tubes near the top of the brain illustration will need to be smaller and closer together to be convincing. To retain a consistent sizing, make another duplicate of the source tube and scale it down to 75%. Use this as the new source for the smaller tubes.



11 Reverse side

The connecting tubes on the reverse side should be similar, but different in appearance. Make another duplicate of the source tube and change the layer styles so the Inner Glow Opacity is 27%. Change the Colour Overlay colour to '#767663' and the Opacity to 71%.



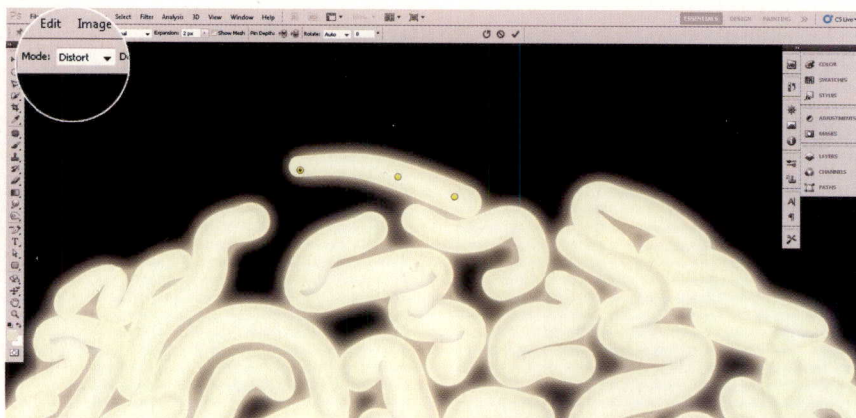
You will quickly tire of repeatedly pulling Puppet Warp from the Edit menu. Go to Edit>Keyboard Shortcuts and assign a key combination to the Puppet Warp

Quick tip

Puppet Warp by default does not come with a keyboard shortcut. While going through this project, you will quickly tire of repeatedly pulling Puppet Warp from the Edit menu. Go to Edit>Keyboard Shortcuts and assign a key combination to the Puppet Warp. (We used Cmd+Opt+P or Ctrl+Alt+P). Trust us, you'll thank us later!

10 Distance distortion

The tubes near the edges should appear to wrap around the curve of the brain form. To create this illusion, the tubes need to decrease in size as they travel further back into the scene. To do this, change the mode to Distort before adding the pins. This, in effect, makes the pins attempt to distort the object in 3D space.



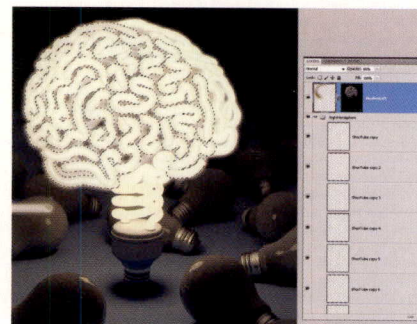
12 Complete the connections

Using the new darker tube as a source, create duplicates and move them into place behind the glowing assortment of tubes. Using the Puppet Warp feature, connect the ends of the primary tubes and fill in gaps where needed. To avoid confusion, it's also helpful to create groups for the dozens of tube layers.



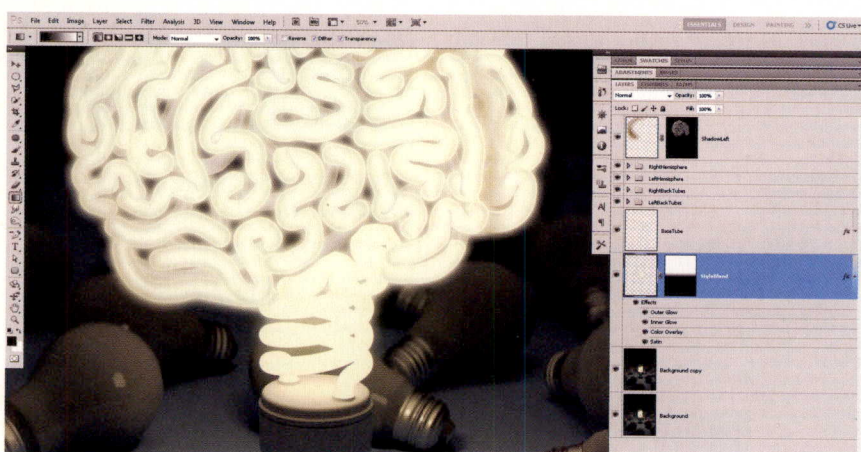
13 Light and shadow

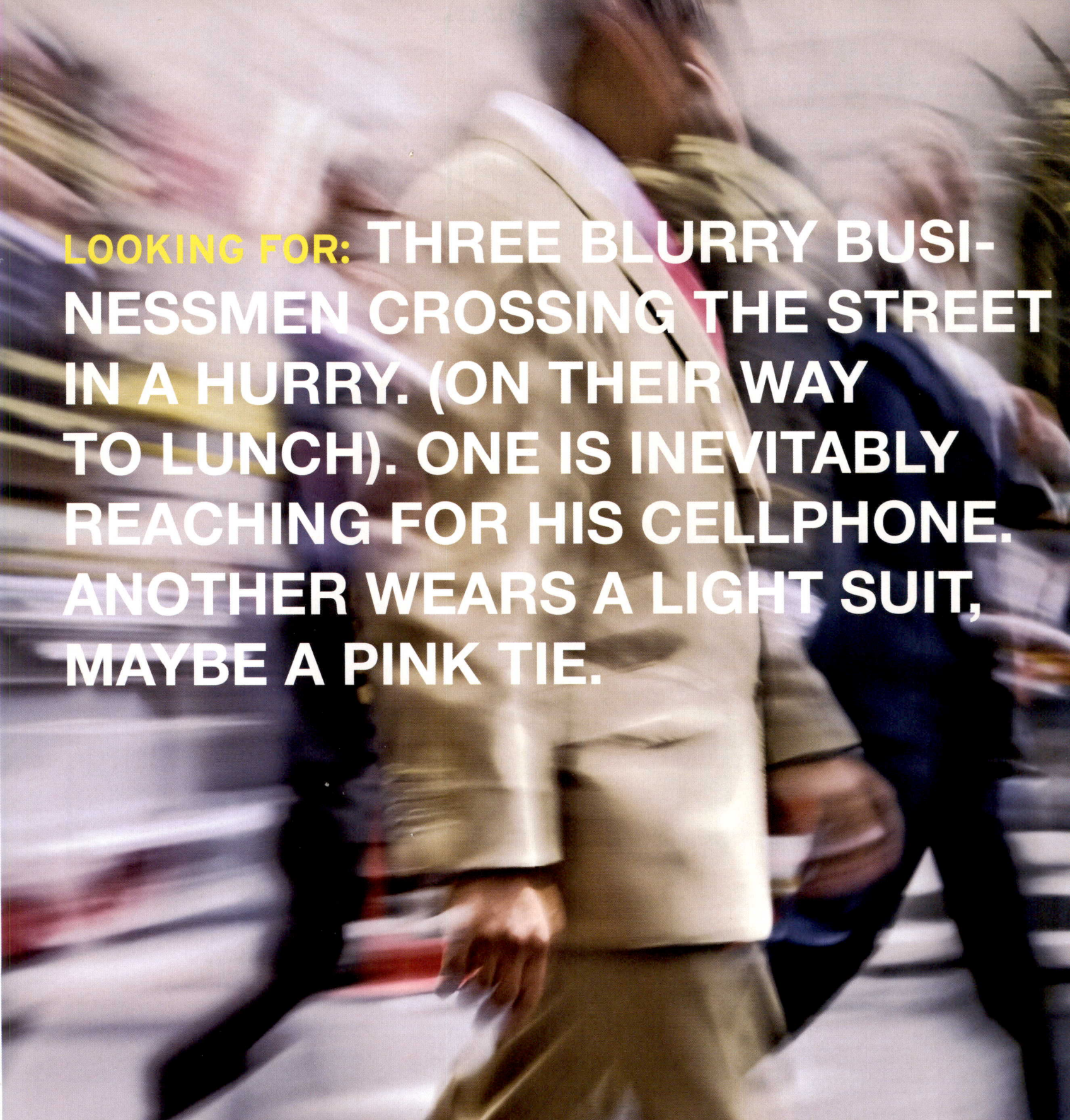
Create a selection of all the tubes on one side of the brain by Shift+Cmd/Ctrl-clicking each layer thumbnail. Create a new layer above the tubes and use the combined selection as a layer mask. Use a large soft brush with a dull rust colour ('#7c6c34') to add shading to the outer edges of the illustration.



14 Blended styles

On the background layer, Quick Select the original bulb tubes and duplicate them to a new layer. Copy and Paste the layer styles from the illustrated tubes onto this layer. Add a Gradient mask and opt for Linear to fade the layer out at the bottom. This ensures that the glowing layer style blends into the photographic glow.





LOOKING FOR: THREE BLURRY BUSINESSMEN CROSSING THE STREET IN A HURRY. (ON THEIR WAY TO LUNCH). ONE IS INEVITABLY REACHING FOR HIS CELLPHONE. ANOTHER WEARS A LIGHT SUIT, MAYBE A PINK TIE.

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Step-by-step Workshop

POSTER GRAPHICS

Create posters with impact by learning how to compose simple shapes

Our expert



Maxime Quoilin
www.remainsteadfast.net

Maxime has had an interest in graphic and digital art for just over a year. Since then, he's been featured on websites such as Behance and Abduzeedo.

On the disc

You will find the mountains and paper textures used in the tutorial, courtesy of www.cgtextures.com and Maxime's skiing talent.

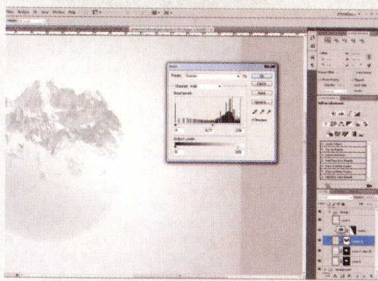
During this tutorial, we'll learn how to create abstract posters using simple shapes and complex stock images, blending them together into a stunning mix. Apart from the stock images that are on the CD, we'll only use Photoshop default features to achieve our final result. We will learn to efficiently use the Levels tool, layer masks and blending modes to achieve strong lighting and composition, giving a unique mood to the piece.

Also in this tutorial, we'll demonstrate how easy it is to add a 3D-like render to shapes, using the Burn and Dodge tools.

Natural elements such as mountains are a pleasure to work with because they offer a lot of depth, an infinite number of shapes and a great set of shadows and highlights, so they can easily turn into some great eye candy. It is very interesting to combine natural elements with the many modern photomanipulation techniques and tools Photoshop has to offer.

Levels tool

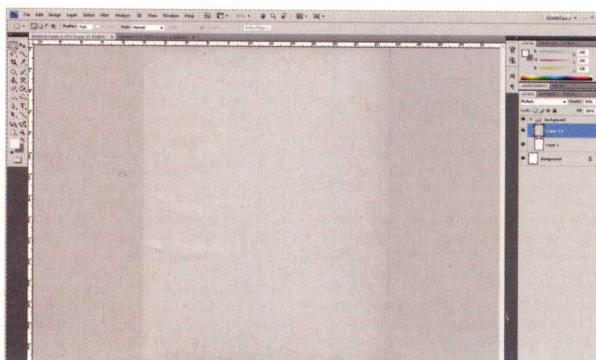
In order for the mountains to blend perfectly with the sphere behind it, your snow needs to have a similar white/grey. You can accomplish this by playing with the Levels. The Levels tool can move and stretch brightness levels in a histogram using three main components: a Black point, White point and Midtones slider. If you feel like the white/grey of your snow needs to be whiter, move the White point slider toward its left. If you feel like it needs to be darker, slightly move the White point slider under the Output levels to the left. If you feel you need some more contrast from the rocks, move the Midtones level slider to the right.



Natural elements such as mountains are a pleasure to work with because they offer a lot of depth, an infinite number of shapes, and great shadows and highlights

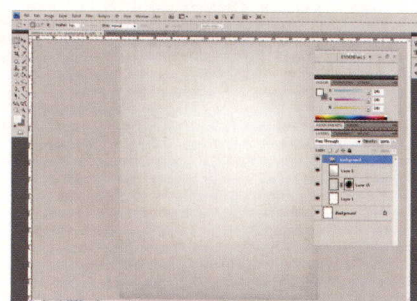
01 Getting started

Start by creating a new document, 235 x 302mm, 300dpi, RGB. Create a new layer and fill it with a very light grey (#212121). Load the paper texture, which is on the disc and adjust it to the size of the document and desaturate it. Change the blending mode to Multiply and lower the Opacity to 80%.



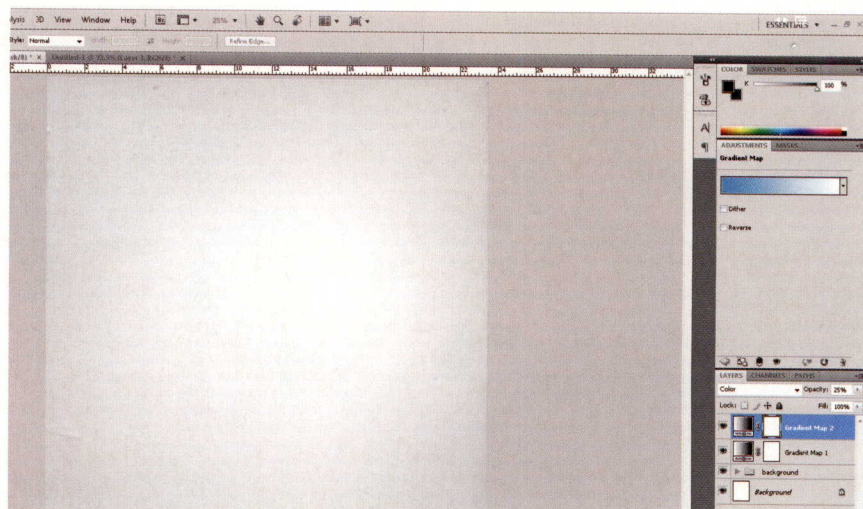
02 Background

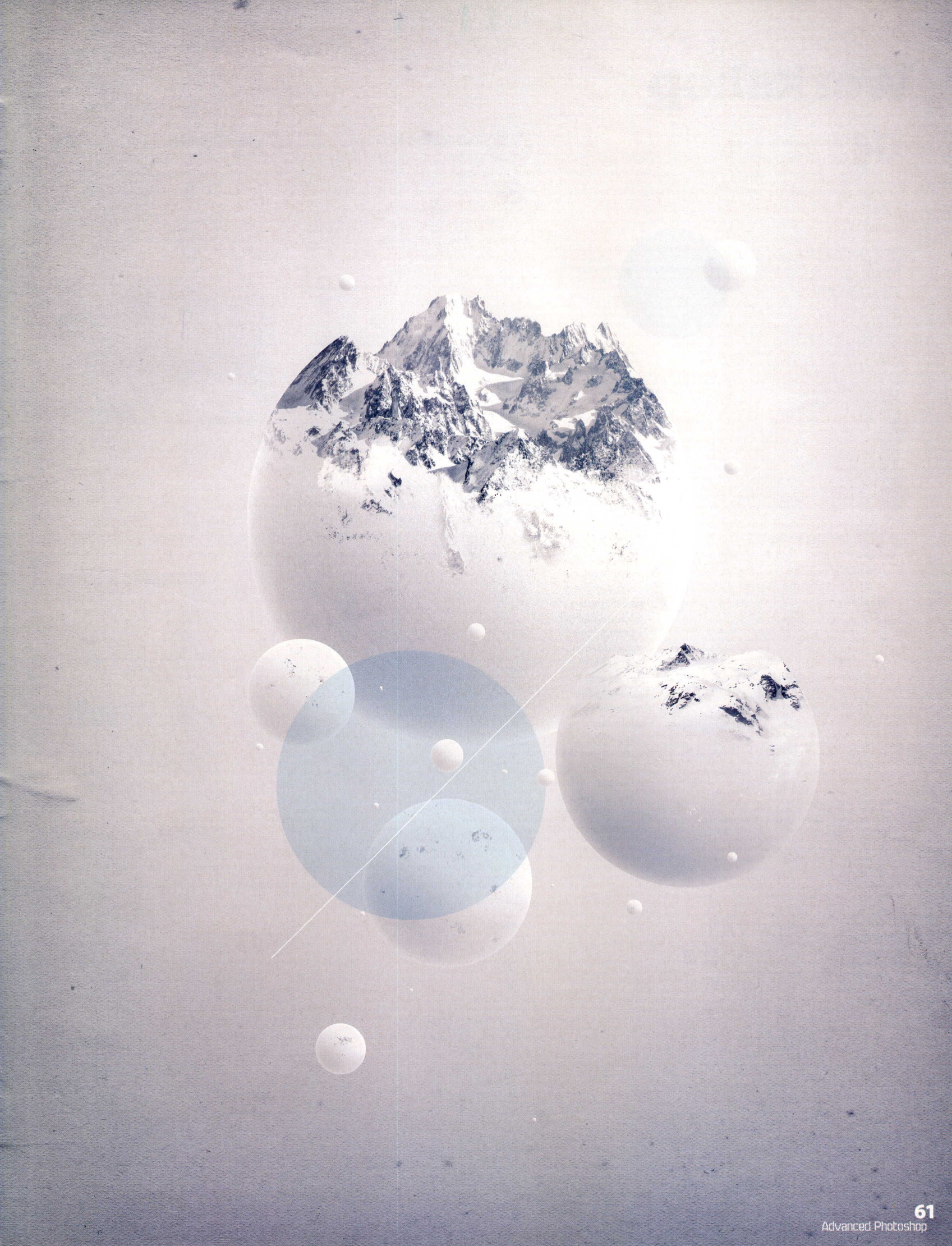
Add a layer mask to the paper texture, and with a big soft round brush, start erasing the middle of the layer; this will highlight whatever stands at the centre. Create another layer, fill it with a white to light grey gradient, from the top to the bottom, with 30% Opacity and blending mode set to Multiply.



03 Add colours

You'll mostly work with unsaturated elements. So, to give the composition some colour, let's create a group that will always stand at the top of the layer stack. In this group, add two Gradient maps from light blue (#298ebe) to white. Make the first one with 20% Opacity and Hard Light blending mode and the second one with 25% Opacity and Color blending mode.

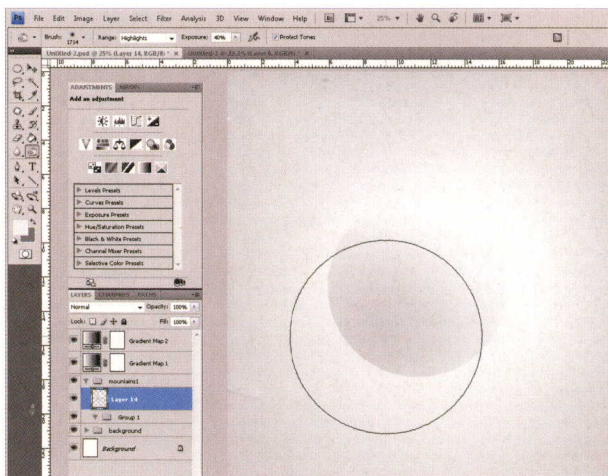




Step-by-step Workshop

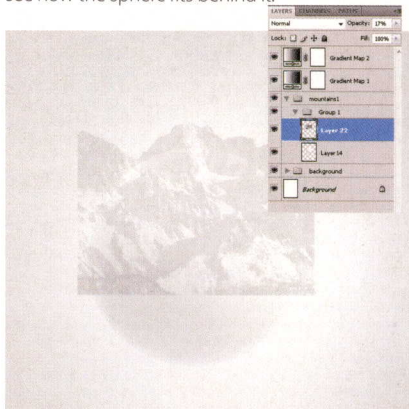
04 From circle to sphere

Now we'll start working under the group of layers from the last step. Create quite a big circle with the Marquee tool and fill that selection with light grey (#f0f0f0) on a new layer. Using the Dodge and Burn tools with a big soft brush, and low exposure, add some shadows and highlights to that circle, so it looks like a 3D sphere.



07 Getting ready

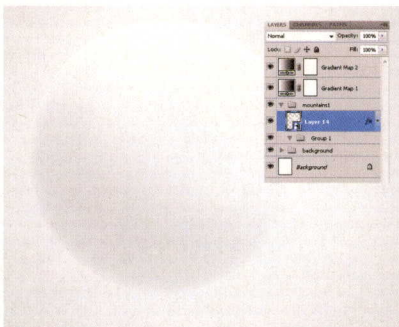
Bring that selection into your composition and place it in front of the sphere. Your selection should have more or less the same width as the sphere. Place it on the upper part of the sphere and desaturate it. Reduce the opacity of the mountain image temporarily so you can see how the sphere fits behind it.



Once happy with your sphere, add a white Inner Glow effect with 80% Opacity and a Size of around 200px. This will make your sphere stand out even more

05 Highlighting technique

Once you're happy with your sphere, add a white Inner Glow effect with 80% Opacity and a Size of around 200px. This will highlight your sphere and make it stand out even more. Then convert it to a Smart Object, and save it somewhere. This way, we'll be able to use it in many different sizes later on.



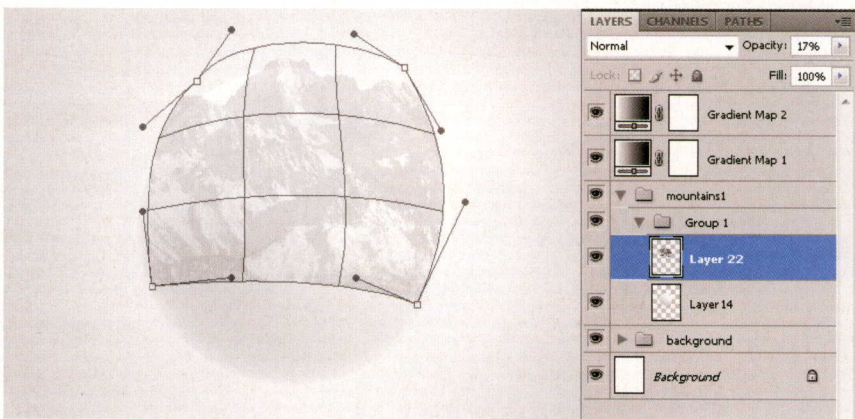
06 Mountains

Now open the mountain image of your choice from this issue's disc in a new document. Cut the sky out using your preferred method and select a part of the mountain which contains at least one peak. Try to make a selection which only includes snow and rocks, as trees will be a lot harder to blend in.



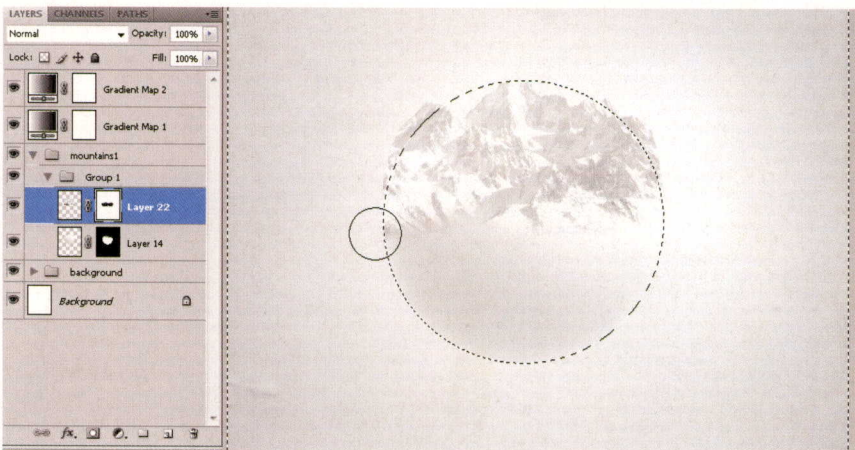
08 Warping mountains

Now comes the tricky part. Using the Warp tool, try to give the mountains the shape of the sphere. There's no precise method for this process, just a lot of experimenting. Try to remember that every element should keep looking natural, eg rocks aren't usually too curvy. You can have some parts of the mountain 'outside' of the sphere, but not the other way around.



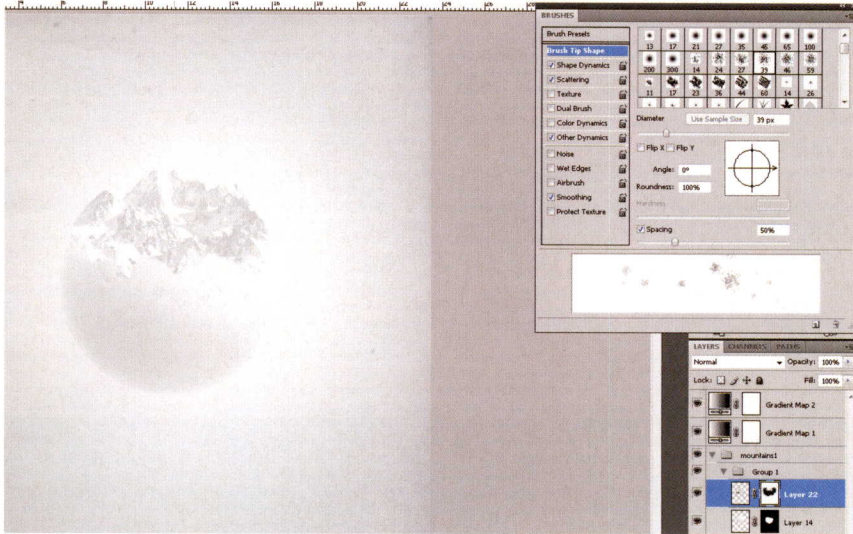
09 Masking parts

Once you're satisfied with the result, use a layer mask on the sphere layer and erase the upper parts behind the mountains. Then, on the mountain layer, use a layer mask, and erase anything in the lower part that lies 'outside' of the sphere layer with a soft black brush. As mentioned earlier, there's no precise process, just experiment until it feels right.



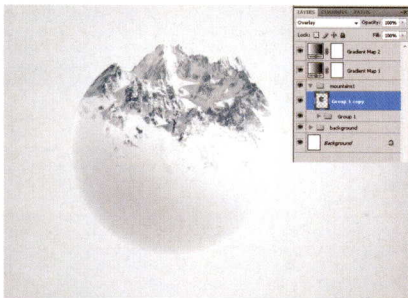
10 Blending in

To blend the mountains in the sphere, open up the Brushes palette, take a default organic Photoshop brush with 50% Spacing. Use 100% Size Jitter, 100% Angle Jitter, 1000% Scattering and activate Other Dynamics. Then, with a black foreground and a grey ('#8d8d8d') background, start brushing out some of the mountain so it really blends into the sphere.



12 More contrast

If you haven't already done so, put all the mountain/sphere layers into a group, and duplicate it. Then merge the group and put the resulting layer in Overlay blending mode. This will increase the contrast of the group underneath. Use the Levels tool to obtain different results and contrasts.



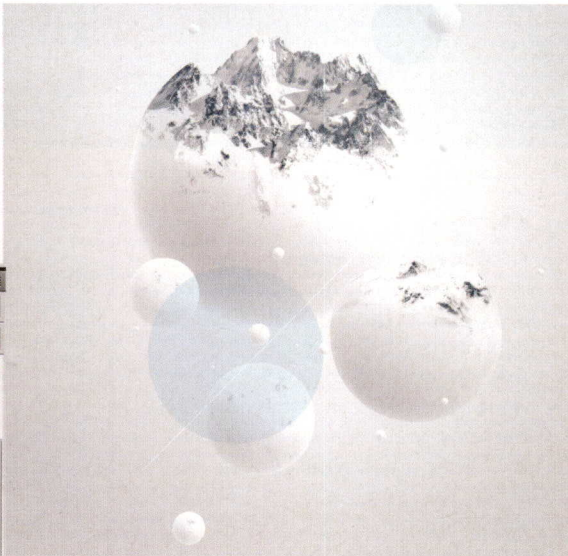
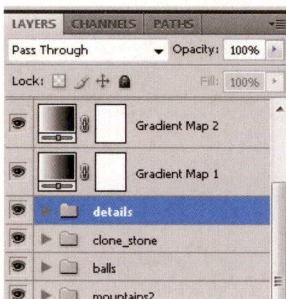
13 More mountains

Feel free to repeat the process to create different spheres. Perhaps use stock images with more snow. Add further blank spheres (saved at Step 5) in various sizes to create a decent composition. Try adding a slight Gaussian Blur to some spheres to create more perspective.



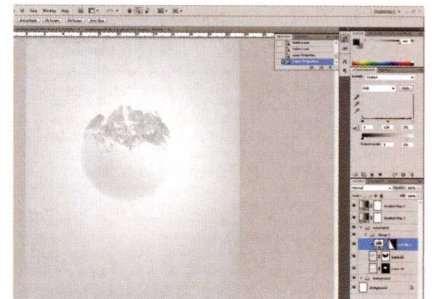
15 Adding details

You can add more details such as circles and lines to perfect the composition. Here we created some light blue ('#209cc8') circles with a very low opacity. We also added some 2px white lines.



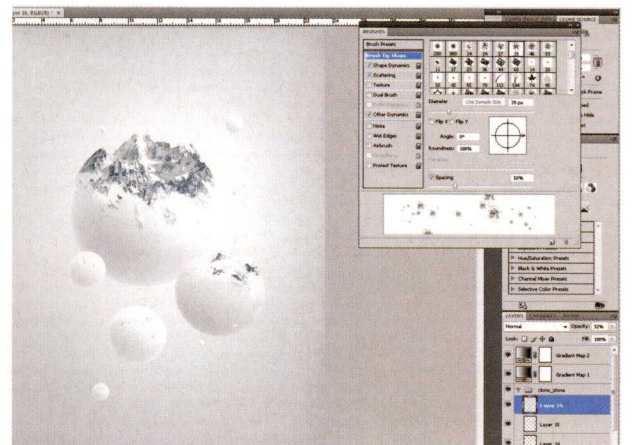
11 Continue to hone levels

For the mountains to fit perfectly with the sphere, you'll need the snow to have more or less the same colour as the sphere behind. To achieve this, you need to play around with the Levels tool (Cmd/Ctrl+L) and make the grey lighter or darker to suit your needs. You can also add an adjustment layer – this way you'll be able to use the layer mask and have better overall control.



14 Texturing spheres

Create a new group of layers and, using the Clone Stamp tool, with the same brush as in Step 10, start cloning some interesting elements of the rocks onto the blank spheres.



16 Final touch

On top of the layer stack, create a 50% grey ('#808080') layer with an Overlay blending mode. Then use the Lighting Effects filter and add some lighting from the upper right corner. Reduce the opacity of the layer until you have a satisfying result. Finally, add a 50% Opacity Levels adjustment layer and move the Midtones slider slightly toward the white. This will give the final piece a little more contrast.



Step-by-step Workshop

MATTE PAINTING ADVICE

Creating a matte painting concept using photos as textures

Our expert



Peter Ang
www.petera.deviantart.com

Peter is a digital artist in an architectural firm. He loves doing personal artwork using 3ds Max, ZBrush and Photoshop, and he's also practising photography.

On the disc

There are no files on the CD for this tutorial.

Matte painting concepts are one of the most popular digital artworks now at play. In this tutorial, you will

learn how to make a matte painting environment using photos as texture, and set your brushes to achieve the look you want. We will be using a picture as our base for the colour palette and use different images to add texture. We will discuss how perspective works in the image and also how to add photo effects and city lights for detail.

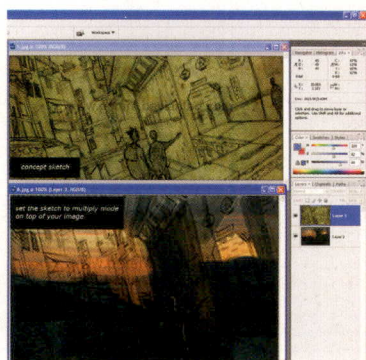
One of the big tips when doing an environment concept is to have references from landscapes like nature and buildings; this way, you will get an idea about the colours that you can use in your painting.

We will be using Adobe Photoshop CS3 since it's the best application for digital painting and compositing a scene; it's also much more straightforward when it comes to colour correction and making adjustments in the postproduction stage.



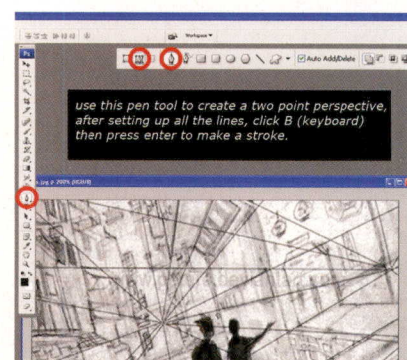
01 Concept sketch

First we drew a rough concept sketch on paper or you can draw directly in Photoshop if you prefer. For this environment concept, we wanted to depict a sunset in an old, urban setting, where city lights cast different kinds of colours on the buildings. This sketch is pretty rough for now, but there will be a lot of changes as you progress.



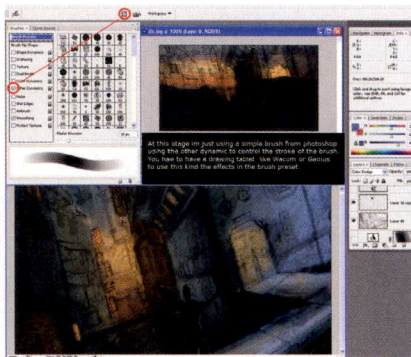
02 Perspective

Perspective is a very important element when making a matte painting. We used a two-point perspective for this one. With the guidelines, you can now correct the perspective of the buildings, then change the layer to Multiply mode and add a background scene to get an idea of how it will look. One option here is to use a photo reference to establish your colour palette. There's nothing wrong with using references, especially if you're using them as your base colours.



03 Composing the colours

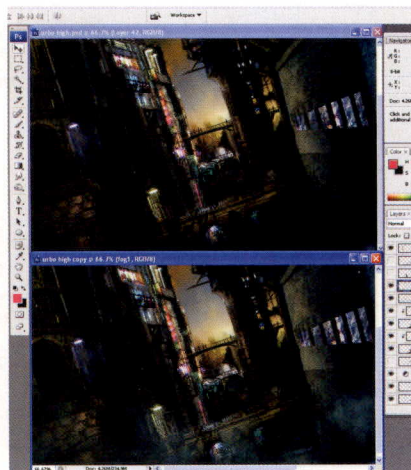
First, we blurred out the background by going to Filter>Blur>Motion Blur, cleaned it up using a soft brush and added a blue colour to make it look like a night scene. Next, we added some elements to the background using default brushes. Always pay attention to the source of light in your scene and other lights that bounce off the environment.



When doing a matte painting, especially in a dark, moody scene, try to balance the lights by painting darker shades in the foreground and lighter ones in the background

07 Effects and highlights

Adding effects like smoke and fog can also make your scene more interesting. We used a customised brush to achieve this. After we'd completed the fog, we slightly decreased its opacity. For highlights, just choose a light colour near to white and turn the blending mode to Overlay. Highlight your image as you might with the Dodge tool, but without ruining the colour.

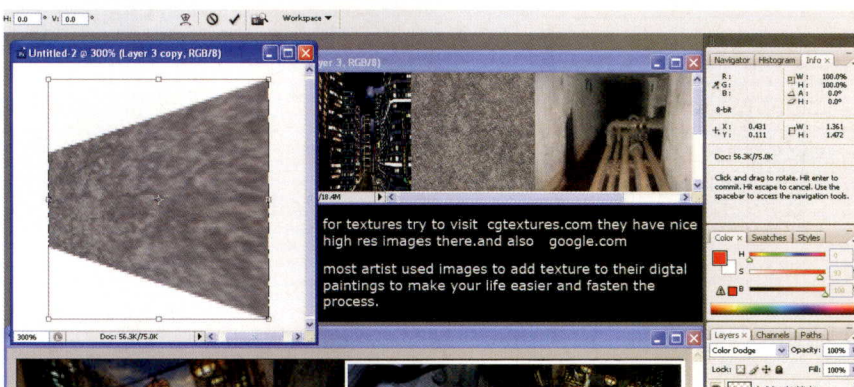


Quick tip

For great images with textures, check out www.cgtextures.com. It has a large selection of high-res photos for you to choose from. When doing a matte painting, especially in a dark, moody scene, try to balance the lights by painting darker shades in the foreground and lighter ones in the background. By doing this, the eye of the viewer will be drawn to your main concept in the scene.

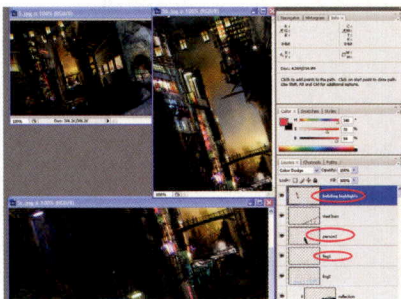
04 Adding details

After setting up the mood and colours, we gathered some texture images and references to achieve the desired look. After fixing the perspective of the images, set the building textures to Overlay and decrease their opacity. For the city lights, turn the blending mode to Color Dodge. As of now, we just used the default brushes in conjunction with other dynamics in the Brush Preset options. Don't forget to flip your image from time to time so you can correct the mood and direction of your environment.



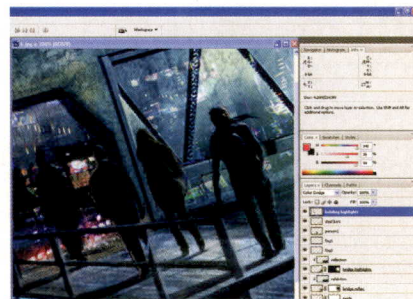
05 Layers

We made a lot of layers for this scene, so we could play with the colour correction on each part of the image. If you're working for a production, you need to keep all layers separate without merging them, since there will probably be a lot of changes. Remember to rename your layers so you don't get confused.



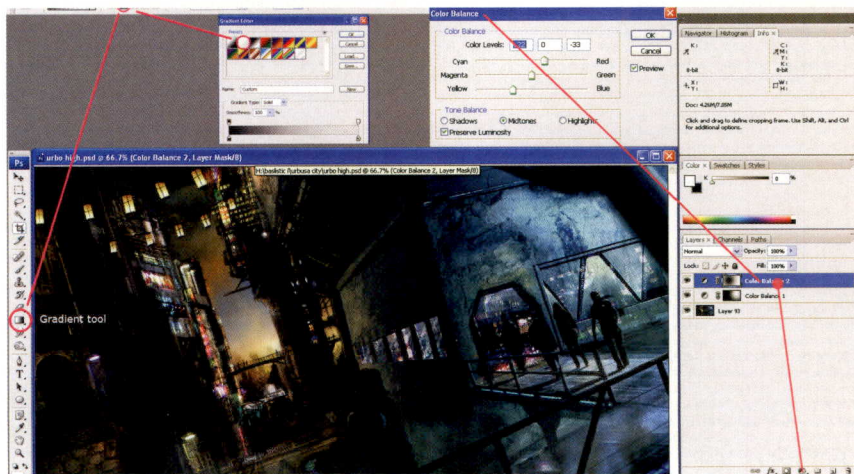
06 Characters

To make it more interesting, we added some people in the foreground. Putting some characters in can really add life to your scene. Silhouettes will do, since the main focus here is the environment. Don't forget to put some highlights on your characters so that they will also pop out from your scene.



08 Colour correction and contrast

The last stage is the colour correction. After we merged all the layers by making a new one, we then added a colour adjustment layer and added a mask so we could choose which part of the image we could add more warm and cool colours to. Also, don't forget to add a little contrast, since there are many effects and haze going on in the scene.



Step-by-step Workshop

8: Colour correction

7: Effects

6: Characters

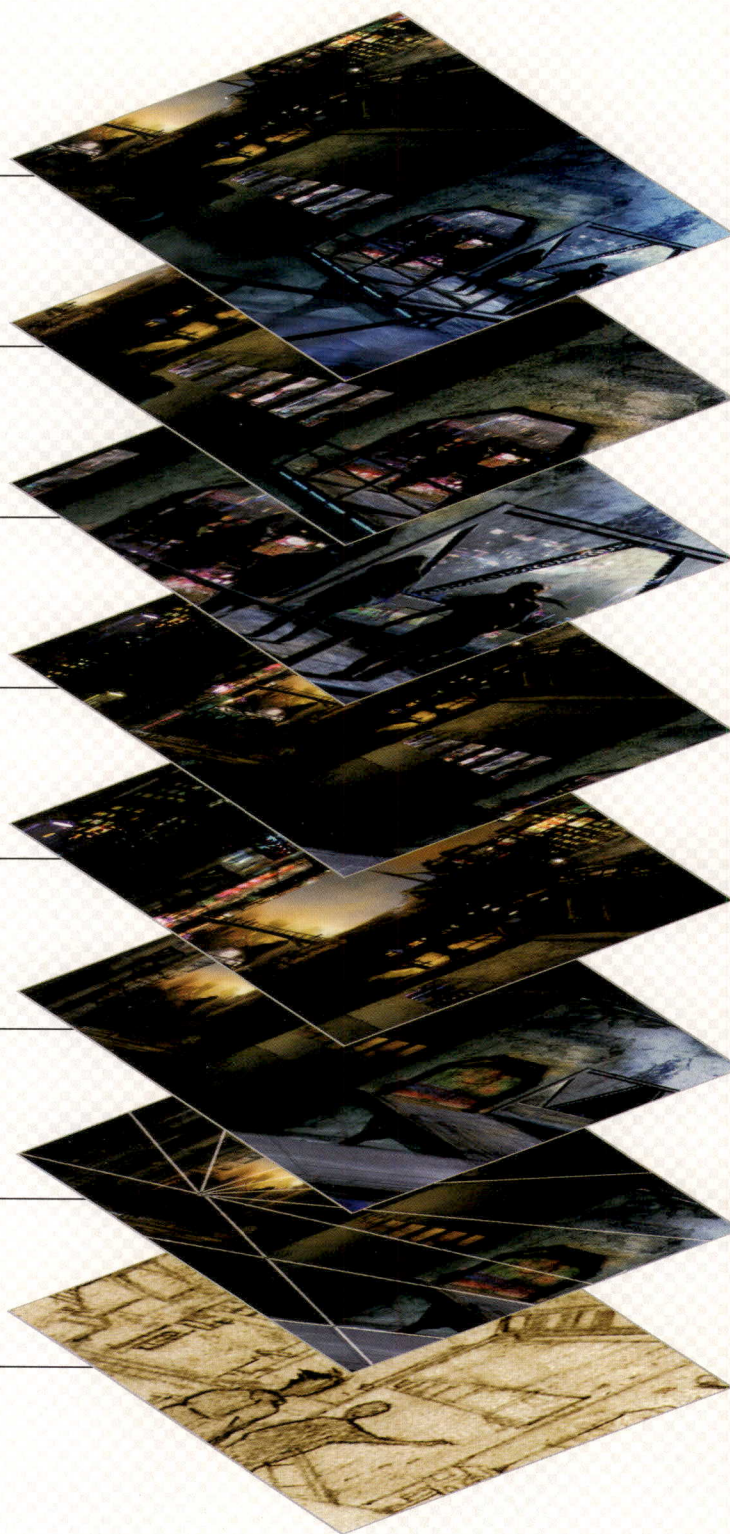
5: Layers

4: Adding details

3: Composition

2: Perspective

1: Concept sketch

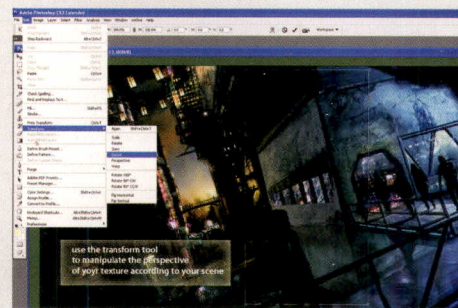


We made a lot of layers for this scene, so we could play with the colour correction on each part of the image... Remember to rename layers so you don't get confused

Essential tips

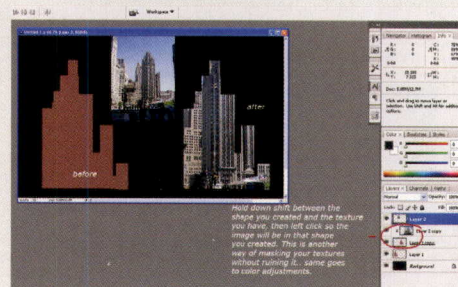
Transform tool

Play around with the Transform tool so you can get the perfect perspective for your image.



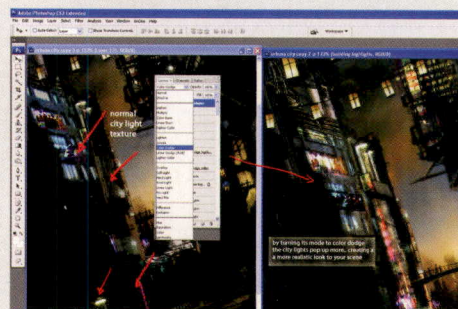
Masking

Holding down Opt/Alt key and right-clicking between the two layers will give you more control.



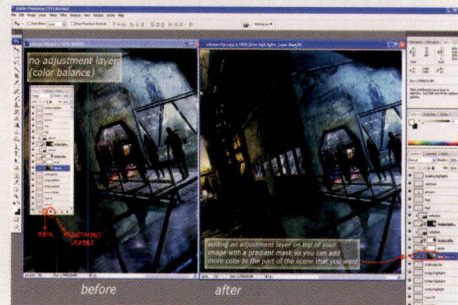
Building highlights

For the windows, apply a Color Dodge blend mode; it works particularly well with a dark background.



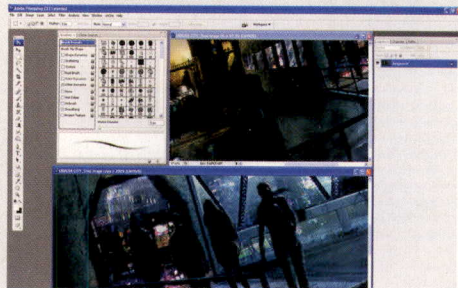
Adjustment layers

These are very powerful tools as you can adjust anything without ruining the original image.



Character highlights

Try to put some highlights on your characters by colour picking from your light sources.



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insight



Gordon Reid

Website: www.middleboop.com
Clients: 4AD, Bella Union, Warp, of Montreal, 65daysofstatic, Format Magazine, Chew Magazine, Cobra Beer animation award

Gordon Reid designs and illustrates under the moniker Middle Boop, working mainly in the field of music – “I can quote some of my favourite bands as clients” – and offers a unique retro style. Reid is also the man behind the Middle Boop blog, which consists of an ever-growing team of seven writers dedicated to writing about the best new music and design in the industry. The blog has become hugely popular and has rapidly developed a loyal following, which now boasts over 300 hits a day.

It was his blog that led to his first commercial work, as Reid explains: “My first commission came about due to the growing popularity with my blog. A few record labels were reading it, saw my work and, soon after, I was asked to design posters for club nights and gigs all over the world.”

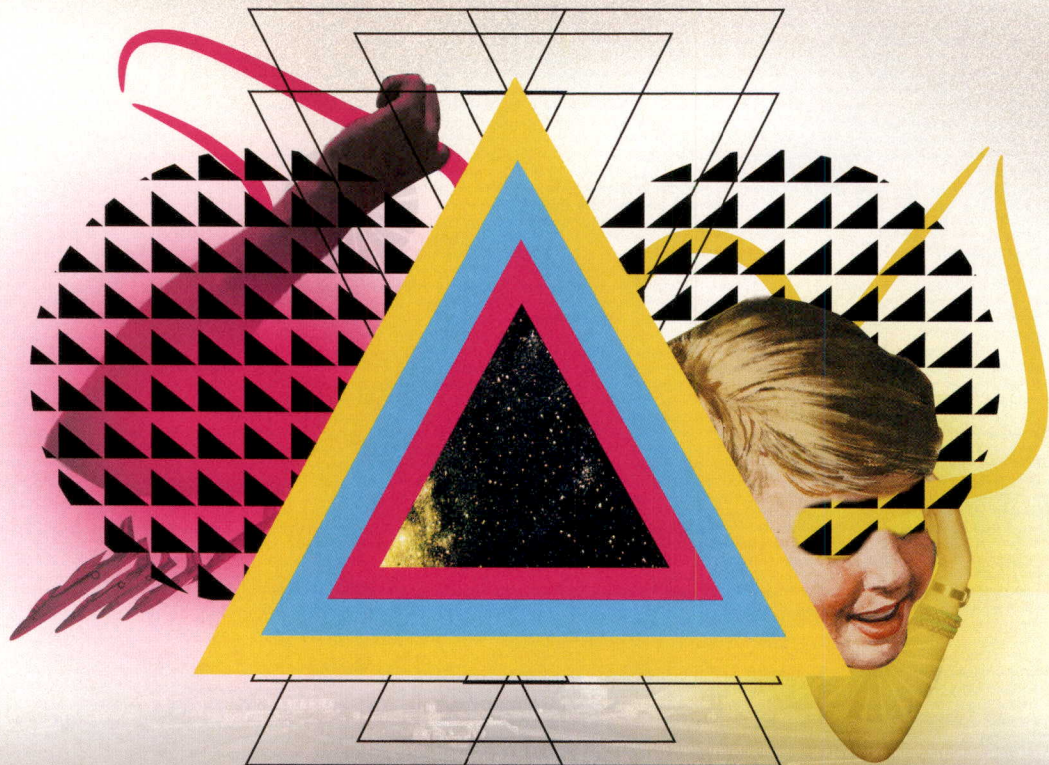
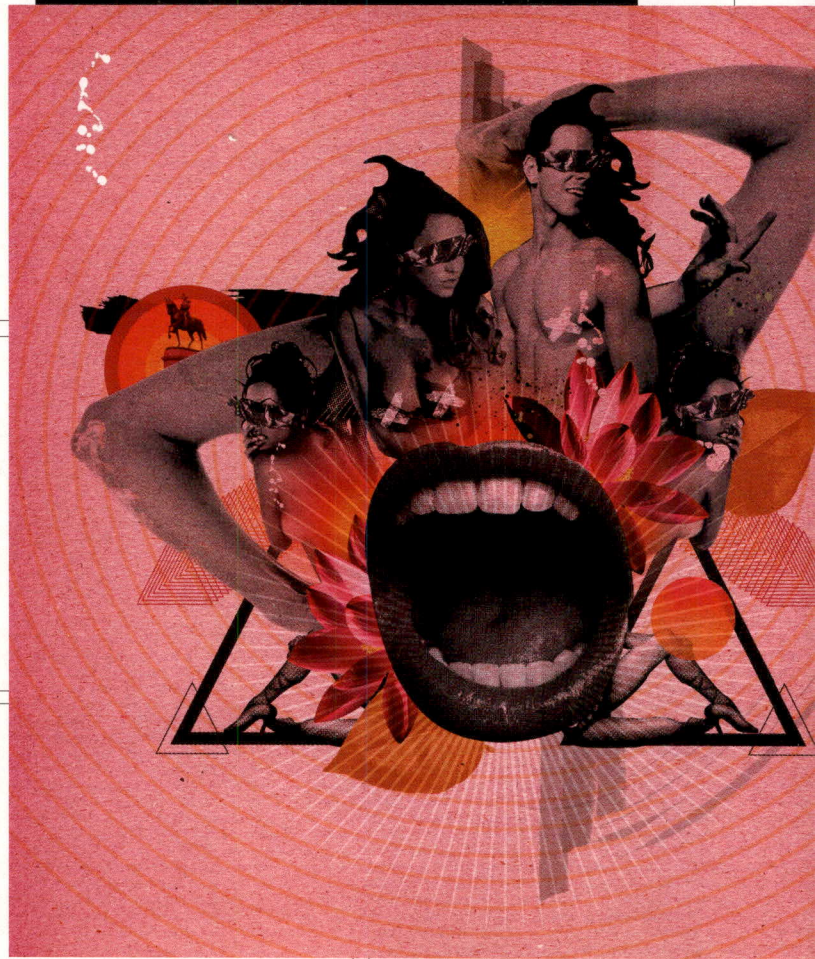
After being inspired to pursue a career in design after seeing work produced by friends on a related degree course, Reid went on to study Graphic Image Making at Solent University (a course that no longer exists). “It covered a mishmash of design, animation and 3D. It was after uni that I really started to explore the potential of digital illustration and collage.” Reid has been busy ever since, currently working on a range of illustration, editorial, album cover and exhibition projects.

Not one to rest on his laurels, Reid is working on the next stage of the Middle Boop blog. “It is soon to become a proper website called Middle Boop Mag with a completely fresh look. I don’t want to give too much away at this stage, but it’s going to look fantastic!”

We can’t wait to see the finished site.

THE 405: “I was asked by music website, The 405, to create an illustration to complement an interview with great upcoming band Mickey Gang”

PRETTY MUCH AMAZING: “This is a collaboration between myself and designer Brand Nu. We combined our different styles, going on the basis that it could be used as an album cover. I was later contacted and asked by the Pretty Much Amazing music website if it could use the image for one of its podcasts”



Youthmovies

Final Show

Plus
Jonquil,
Adam Gnade,
Diver, Crablin &
Fuck Buttons DJ's

YOUTHMOVIES: "I offered to do this print as a way of commemorating my friend's final show in Oxford. I wanted it to really stand out using bold colours and shapes, but also contain lots of hidden detail that would require you to actually pick it up and look closely"



Sat 27 March 2010
Oxford O2 Academy

Q&A

Helpdesk

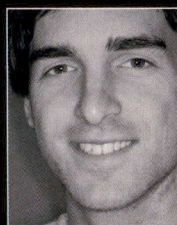
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Expert panel



Kirk Nelson
Graphics artist
and Photoshop
trainer
Freelance

Kirk Nelson is an award-winning graphics artist from the Washington DC area and veteran contributor to Advanced Photoshop's Helpdesk pages. He also writes tutorials for our sister publication, Photoshop Creative. If you can't get enough of Kirk's wonderful stuff, he can be contacted for commissions and training at www.thepixelpro.com.



Simon Skellon
Staff writer
Photoshop
Creative
magazine

Simon Skellon is the staff writer for our sister publication, Photoshop Creative magazine. He combines his passion for photography, his admiration of digital art, and a healthy dose of all-round knowledge to help out fellow artists and designers whenever he can. This issue, he offers tips on lighting your own photography, creating silhouettes and compositing road surfaces.



Scott Pollard
Multi-
disciplined
designer
www.gingerpumpkin.com

Scott Pollard is a multi-disciplined designer based in a lovely studio called Ginger Pumpkin, Lancashire, UK. He has five years' industry experience, during which he has developed skills in illustration, graphic design and web development. If you would like to see more of his work visit www.scottpollard.co.uk and his studio's website www.gingerpumpkin.com.

“ Make those pixels pop
How can I create an abstract exploding pixel effect which incorporates both colour and depth?
”
– Jamie Tapping

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DIY stock photography

How can I shoot evenly lit images for my own stock art?

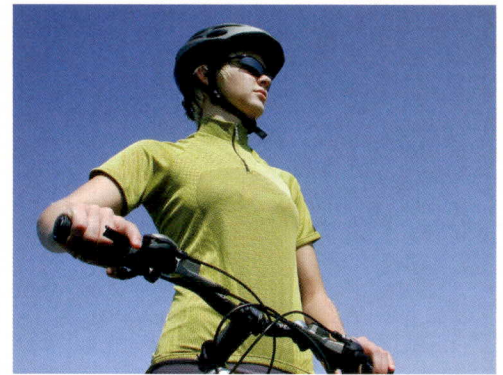
– Jonathan Biggs

Simon Skellon: The main challenge when it comes to lighting your own photography is creating an even balance of highlights and shadows to save yourself arduous post-shoot retouching.

After setting your DSLR to RAW for maximum quality, a good place to start is using one or more independent flashguns to help balance the lighting. Each flashgun is linked to your camera via a wireless transmitter (model specific). It sounds tricky, but once the flashguns are positioned and set up, and the transmitter's attached to the camera's hot shoe, then as soon as the camera is fired,

all the flashguns will fire automatically too. For example, it's perfect for fill-in light in outdoor settings – just position the flashguns out of shot near shadows. The camera can now comfortably expose brighter areas.

Alternatively, if you're looking to take your own portrait shots for stock, additional flashguns make all the difference. In an outdoor situation, make sure to increase the output of the flashgun and fire the flash directly onto the subject. You should notice the background looking much more dramatic, as the camera looks to compensate for a bright foreground.

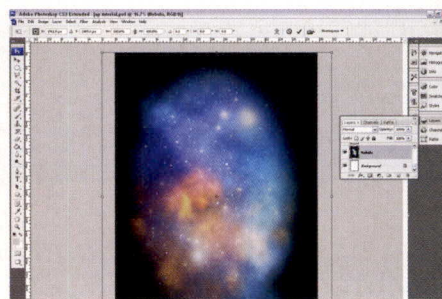


PERFECT ILLUMINATION: Use additional flash to balance foreground and background areas in photos
Image credit: Stock.XCHNG, number '388495'

Scott Pollard: You can easily use Photoshop to create simple 3D images quickly and effortlessly. Attention to colour, depth, shadow and light, and the use of the Extrude filter can create a unique exploding pixel effect that jumps right off your screen. It doesn't take masses of RAM to render and with fine-tuning and application of your own elements to push the image, you will create a visually exciting abstract image.

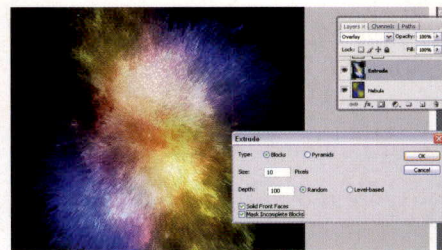
1 A colourful image

Search for an image that has lots of sporadic colour and composition. Space nebulae are a good starting point, however, don't be scared to experiment. Don't worry about large resolution sizes, as colour and pattern are more important.



2 Extrude filter

Select Filter>Style>Extrude. Choose Blocks, setting Size at 10px, Depth at 100px, and activate Solid Front Face and Mask Incomplete Blocks options. The effects are random ones, but you can make adjustments to fine-tune areas until satisfied.



3 Adding an element

To enhance the image further, lay an image over your exploding pixels. Now make it look like it's emerging from the screen by applying a high contrast black-and-white effect – using Desaturation and Levels, before masking it into your background.



© Scott Pollard

Technique tip

Accentuate the dramatic depth-of-field effect in your mountain landscape by first placing a simple colour-filled layer above the background. Set the blending mode to Hue and reduce the opacity. If choosing a colour from the palette doesn't work for you, then you can try adding a Photo Filter adjustment layer instead.

Smoky mountains

I'm trying to figure out how to exaggerate the natural background bleach-out of a mountain scene. I want to create a dramatic depth-of-field image, where the mountains quickly fade into the fog. Any tips?

– Mark Lowenstein

Kirk Nelson: The very nature of the air of our planet's atmosphere means that the further something is in the distance, the less contrast it will have. You can use this natural phenomenon to your advantage by forcing the foggy, bleached-out effect.

Begin by creating a selection of the first mid-range set of mountains. Make a new layer and use the selection as a layer mask. Use the Gradient tool to create a gradient on the layer from a bright grey to transparent. Continue to add masked gradients until you've almost obscured the mountains furthest in the background.



BLEACHED-OUT BACKGROUNDS: A few well-placed gradients and masks give a dramatic depth-of-field effect
© Kirk Nelson

Flower power

How can I create the floral and lighting effects – with loads of energy and movement – that you see in a lot of artists' work? I really love this effect.

– **Simon Fraser**

Scott Pollard: Artwork can take on a life of its own and portray feeling and movement. To transfer these values to model imagery, create a grungy, colourful tornado of flowers and light trails around the body. Gather a selection of colourful flower pictures, Copy and Paste, and then saturate them full of colour, so that they shine off the screen. Next, collage them in front of and behind the subject, using layer masking. The light trails can easily be created with the Pen or Brush tools, using a mouse or drawing tablet. Apply an Outer Glow layer style, with White colour and Normal blending applied. Copy and Paste white smoke stock, which can be feather-masked into and around the image. Fill lots of layers, duplicating and paying close attention to composition. You will eventually have that vibrant image with lots of movement you were looking for.



Glowing light swirls

Feathering light trails made from a smoke image (or hand drawn) is an effective way to emphasise movement

Composition is key

Try and keep a balance within the image. When you feel you may be adding too much, start to move elements around to find a comfortable space

Random colourful flowers

Carefully positioned flowers of various saturated colours in the foreground and background create depth of field

© Scott Pollard

Infrared gradient

How do I simulate an infrared effect in Photoshop in such a way that I can fade it out over an image – creating the impression that the infrared is almost growing across the picture?

– **Maggie Green**

Kirk Nelson: Start by duplicating the background layer to work with. Then go to Image>Adjustments>Black and White and choose the Infrared preset. While this preset does most of the hard work, it still isn't quite perfect. Apply the adjustment, go to Select>Color Range and choose the Highlights option from the drop-down menu. Once the highlights are selected, hit Cmd/Ctrl+J to copy them onto a new layer. Run a Gaussian Blur on this layer with a low-pixel setting and set blending to Screen. This will create a bloom around the brightest portions of the image.

Next we need to add a bit of film grain to mimic a real infrared shot. Add a new layer and, via Edit>Fill, make it 50% Gray, then go to Filter>Noise>Add Noise and set Amount to around 20%. Change this layer's blending mode to Overlay. Finally, group the background copy, highlights and noise layers together and add a layer mask. Use a Black-to-White Radial gradient on the mask to fade the effect towards one corner.

SPECIALISED INFRARED EFFECT: A Black and White preset creates a simple infrared effect
Image credit: iStockphoto.com, number '5991593'

Technique tip

The Color Range feature is just one of several ways to select an image's highlight values. You can also use the keyboard shortcut Cmd+Opt+~ (Mac) or Ctrl+Alt+~ (PC) in CS3 or below. In CS4 and above, it's Cmd+Opt+2/Ctrl+Alt+2. You can also go to the Channels panel and Cmd/Ctrl-click on the Composite channel.

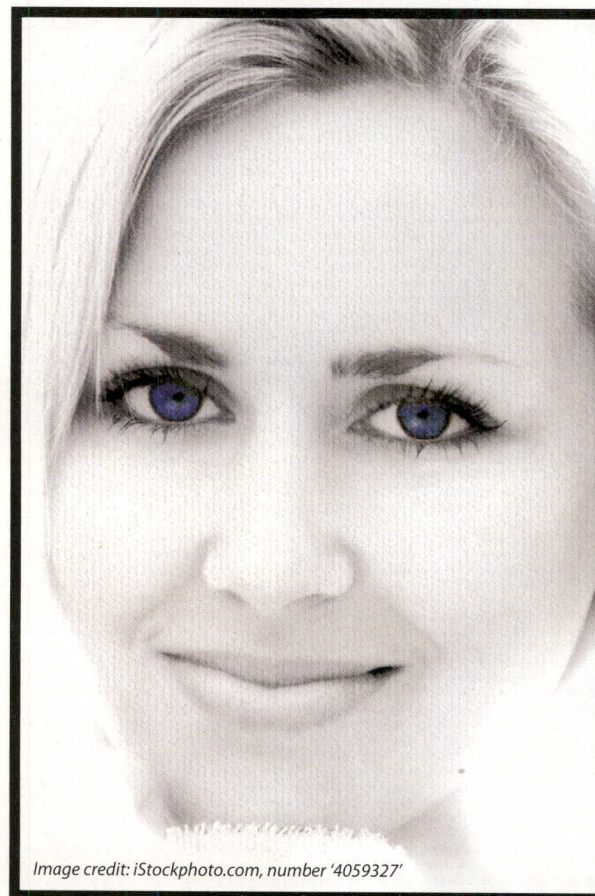


Image credit: iStockphoto.com, number '4059327'

Silhouettes in portrait shots

I'm looking to incorporate my own images into black-and-white graphic designs that I've recently started. But how can I create silhouettes from my own portrait stock images?

– Sam Jeffers

Simon Skellon: The silhouette effect involves two adjustment layers. The first acts as a base layer and is created by adding a Gradient Map, via the Layers palette. Start by making a selection around the chosen model, then go to Select>Modify>Expand and Feather at 1px. Apply a Gradient Map and use the Eyedropper in the Gradient Editor to pick the dominant tone from the background. Do this for both swatches of the gradient, but darken one and lighten the other. Deselect the selection before continuing.

Your subject should now have fluent tone. Change the blending mode to Color to bring out the highlights and strengthen shadows. The base layer can be used later to enhance details. Next, reactivate the selection by Cmd/Ctrl-clicking on the Gradient Map's layer mask. Add the Levels adjustment layer, and in the Output Level option, reduce the highlight slider until the face is just visible. Your subject should be considerably darker. On the histogram, move the shadow pointer to darken and the midtone pointer should move too. Adapt these pointers to different values for varying silhouette strengths.

To add a finishing touch, try using the Brush tool at a low opacity, with the layer mask selected on the Levels

adjustment layer, to erase areas such as the eyes. This will expose the lighter Gradient Map layer beneath. Use the Brush tool on the Gradient Map's layer mask to tidy up edges around hair.



CREATING SILHOUETTES: Use adjustment layers, Levels and a Gradient Map to form silhouettes
Image credit: iStockphoto.com, number '9903620'

Create a ghost face

I was hoping to find out how to create a ghosted portrait effect similar to that which can be seen on the movie poster for *Beyond Borders*.

– Mikayla Waterson

1 Adjustment layer magic

Be sure to use the adjustment layer masks appropriately. The mask used to focus the Hue/Saturation adjustment layer on the eyes should be reversed for the Black and White adjustment layer. Otherwise the Black and White will override the Hue/Saturation.



Kirk Nelson: This effect is fairly straightforward to reproduce, but every image will be slightly different. The technique requires several things to be successful. When broken down one by one, it's surprisingly simple. First you need a basic Black and White adjustment to remove all saturation from the image. Follow with a Hue/Saturation adjustment targeted at the eyes, then a Levels adjustment to increase contrast. A carefully painted layer mask and an embossed texture overlay complete this effect.

2 Texture and mask

Apply a layer mask to the main image and carefully paint away the background with a large soft brush. To get the texture, add a Bevel and Emboss layer style with Texture enabled. Select the Burlap pattern and adjust scale and depth to taste.



Photo compositing

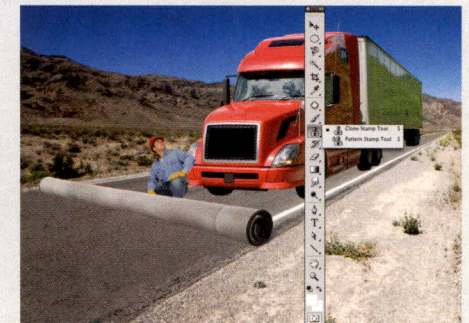
I'm creating surreal photo-composites consisting of landscapes and other objects, which I merge together. How do I edit tarmac into my landscape to make it look freshly laid?

– Paul Harris

Simon Skellon: Using the Clone Stamp tool and layer styles, you can unearth tarmac to use in your photo-composite landscapes.

1 Remove road paint

Using the Clone Stamp tool, remove the road paint from the area of the tarmac you want to unearth. Make sure to avoid repetition of large stones or areas with distinctive markings.



2 Layer style

Apply a Color Overlay layer style, set to Overlay blending mode and pick a grey tone from the existing road, using the colour picker. This will darken the tarmac, making it look fresh and newly laid.



3 Add shadows

As the new tarmac is slightly higher from the ground than the existing road, also add an Outer Glow layer style. Set this to black and lower its opacity to fit with the level of ambient light.



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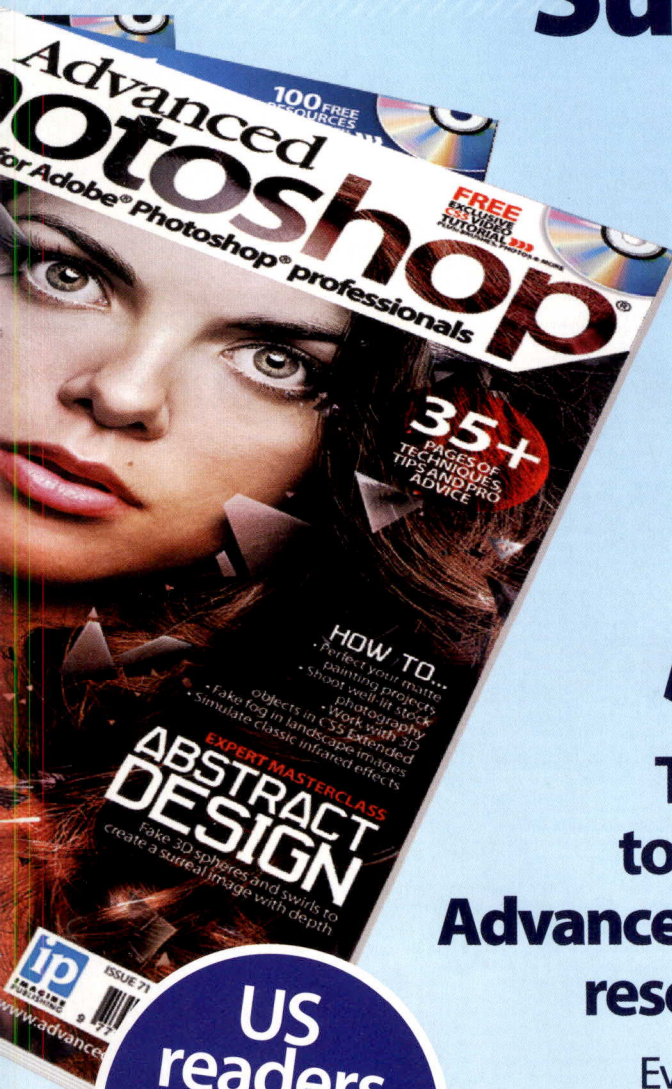
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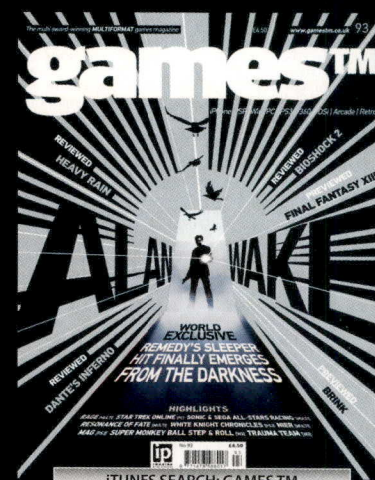
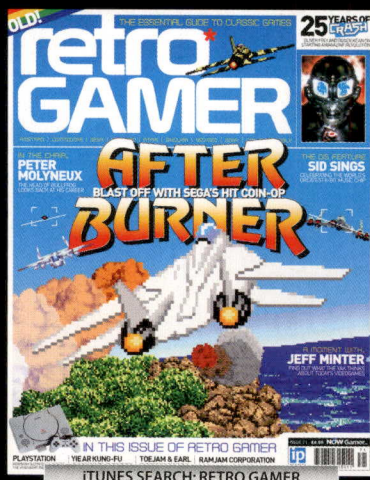
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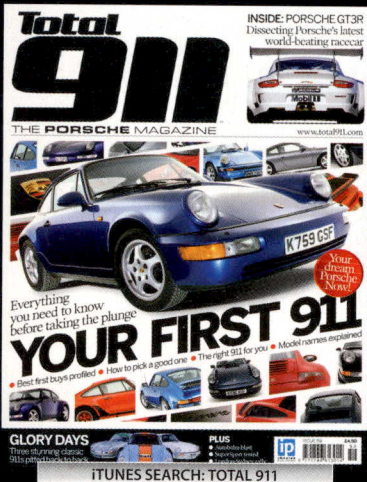
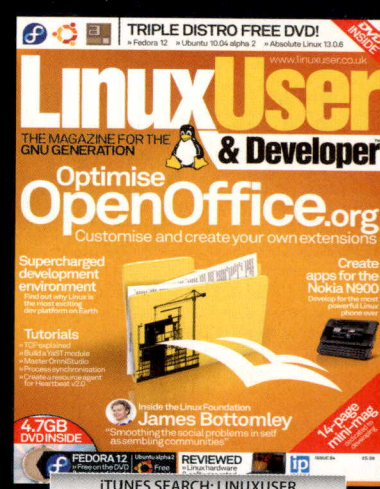
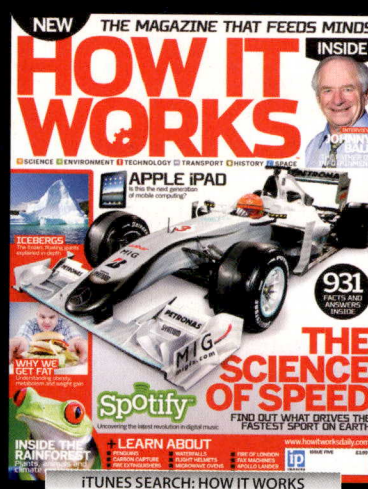
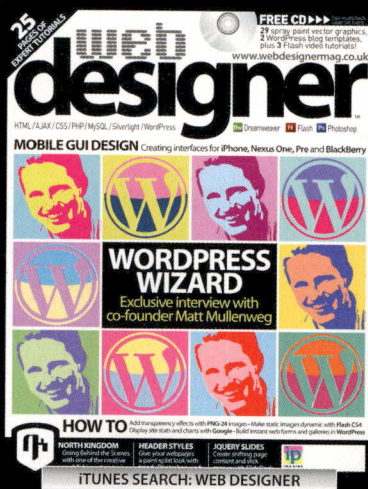
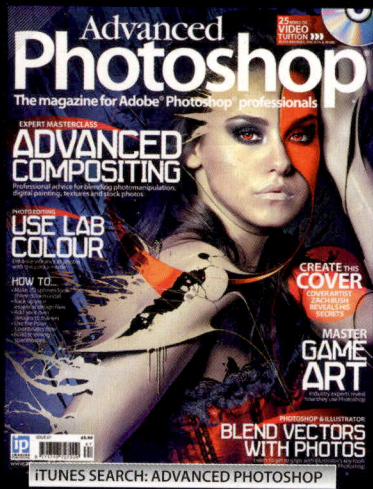
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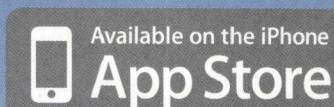


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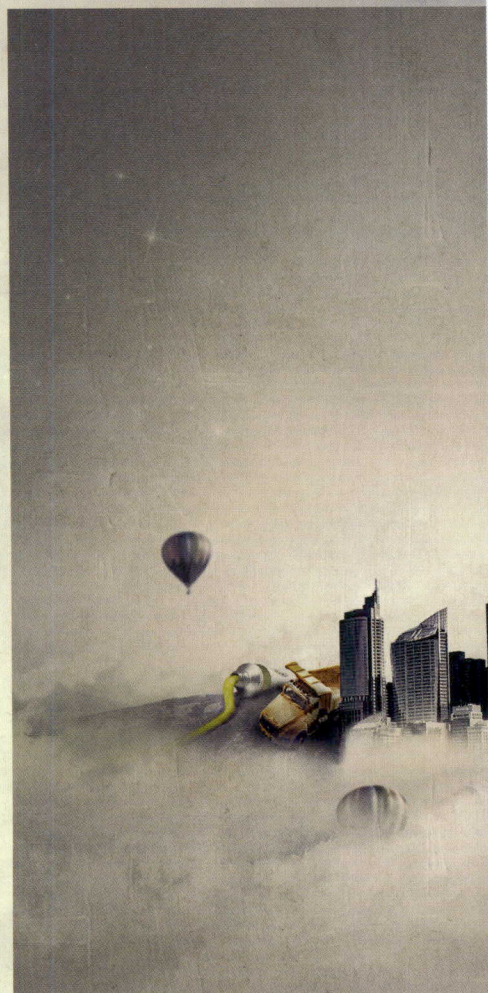
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insight

AUTHORITY BLOWING AWAY: "I started with the stock photo of the car that was transformed to achieve the extremely high-contrast effect that gives drama to the composition. The lines crossing the car work in that way too. There is a lot of work with textures and different brushes to build the scene from scratch"



SITTING ON TOP: "Technically similar to Authority Blowing Away. I tried to reflect on the things and feelings we lose when we think that we are winning"



INTERACTIVE COFFEE: "This is a pure illustration work done with Illustrator and Photoshop. It started as a professional piece in the agency, but finally wasn't published. I finished the work just for the love of it"



Félix Ajenjo

Website: www.behance.net/FelixAjenjo
Clients: McDonald's, PlayStation, Whiskas, NIVEA

Félix Ajenjo is an interactive art director, currently working for TBWA in Madrid, Spain. In this role he has worked on some high-profile campaigns in his home country, including a current project for a McDonald's World Cup campaign.

Ajenjo has built up his skills independently, though his degree is in Humanities: "I don't know how it works in other countries, but in Spain you have to study something else [outside of your degree] if you really want to get a job. I've always loved any kind of visual arts (from CD and videogame covers to classic painters and digital photography), so I decided to try a graphic design course for unemployed people. After that came a crazy period of self-teaching."

Ajenjo keeps his skills fresh by indulging in lots of personal work, which helps him develop many different styles: "Most of my photomanipulations don't have a commercial purpose. I don't really know if I have a style. For my personal work, I try to use some 'trendy tricks' to catch the web surfer's eye and then I turn the work into something with a personal message, often with some surreal references. Can we call it, 'digital trendy surrealism'?" Most of his work blends illustration and photomanipulation: "I'm not a great illustrator, but with a basic knowledge of drawing and colour techniques and the everyday tools in Photoshop, the results of your work can look great. Photoshop is there almost from beginning to end, sometimes with the help of Illustrator or a pencil and paper."



BRIGHT BLACK CHOCOLATE: "A personal work I did just for fun. The shoes were built in Illustrator and the rest of the work is mostly Photoshop. The font is Louisianne from Dieter Steffmann's free catalogue"

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Digital artist and photomontage king Steve Caplin shows you how to create complete images, from start to finish, within the software program. Each chapter opens with a double-page illustration, showing you how each element is specifically created. No source material, photographs or existing files from other software packages are necessary.

100% Photoshop

PhotoshopDaily

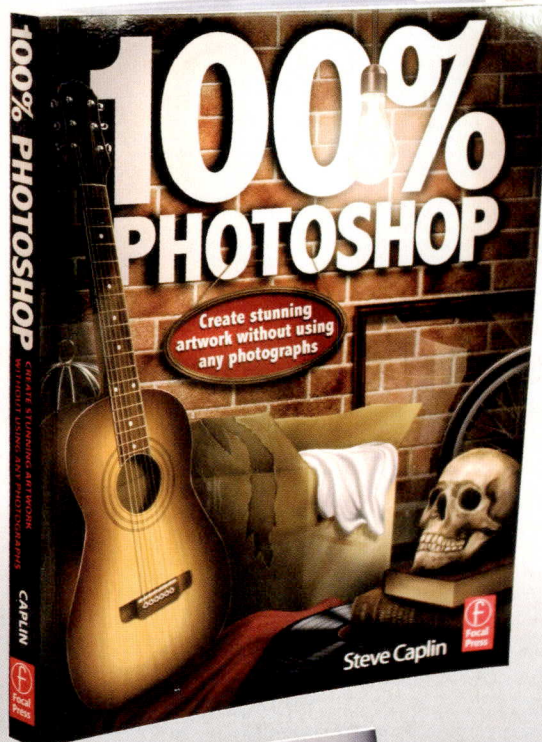
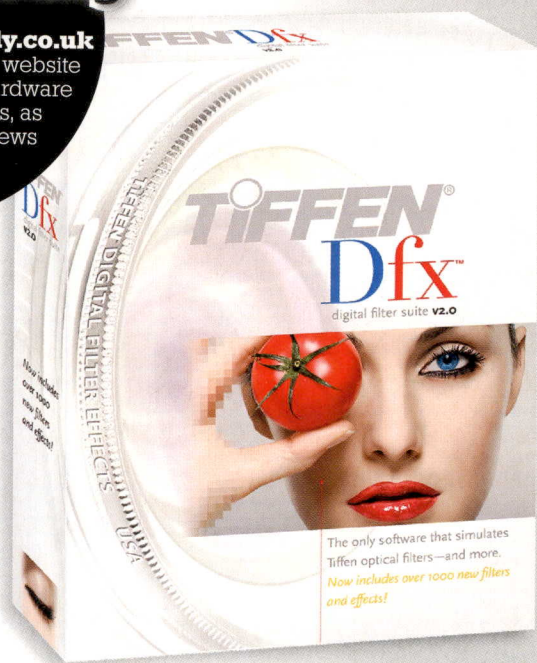
www.photoshopdaily.co.uk

Visit the Photoshop Daily website for the latest news on hardware and software releases, as well as in-depth reviews and previews

www.tiffen.com
£219.99/\$299.95

Tiffen has announced its latest Dfx package, available for Adobe CS5 Creative Suite. Now Snow Leopard compatible, this plug-in provides over 2,000 industry ready filters and special effects.

Tiffen Dfx v2



www.kelbytraining.com
\$199 (approx. £131) per year
\$24.95 (approx. £16.50) a month

Kelby Training has its finger firmly on the creative pulse with the Photoshop Down and Dirty Tricks course. Not for the faint-hearted, it dives head first into the cool creative potential for Photoshop CS5 being used today in movies, TV, magazines and the web – exploring everything from light and brush effects, to full image composites and 3D effects.

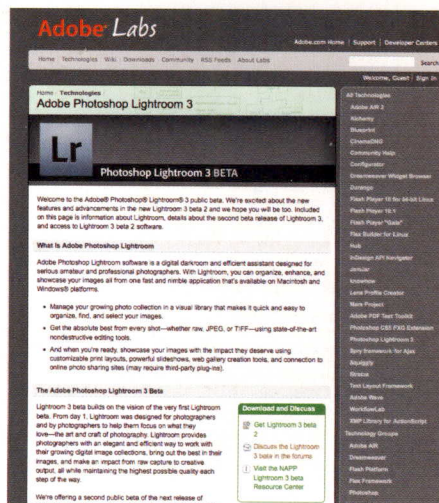
Photoshop Down and Dirty Tricks



www.labs.adobe.com
Free download

It's not so much what CS5 can do for you, but what CS5 users can do for the progress of Lightroom 3 beta 2. Designed for photographers and by photographers, users can experiment with the free download, testing this program's limits with CS5, in effect improving the shared performance of both platforms.

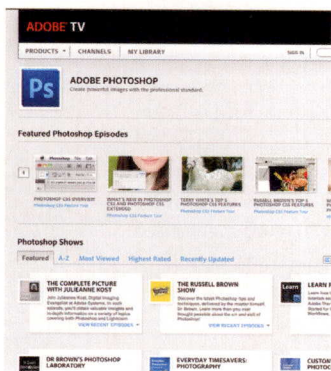
Lightroom 3 beta 2



<http://tv.adobe.com>
Free

Adobe TV

If you want to get a head start on all CS5 functions, why not log on to Adobe TV? It covers creative and practical techniques in standard and extended editions, with samples from Adobe evangelists Russell Brown and Julianne Kost.



Packard Bell oneTwo 20-inch

We meditate on this all-in-one media content PC

Manufacturer:	Packard Bell
Web:	www.packardbell.co.uk
Price:	£629 (approximately \$945)
Spec:	1600 x 900 resolution
	640GB memory
	Optional Blu-ray drive
	Intel Pentium Dual Core processor
	Windows 7 Home Premium

The latest Packard Bell oneTwo is concerned with optimising multitouch technology. In fact the company is extremely excited about this functionality – which is unsurprising, being the way forward when it comes to producing leisurely and sophisticated management of media content. However, has that eagerness seen this all-in-one desktop solution overlook more practical functions?

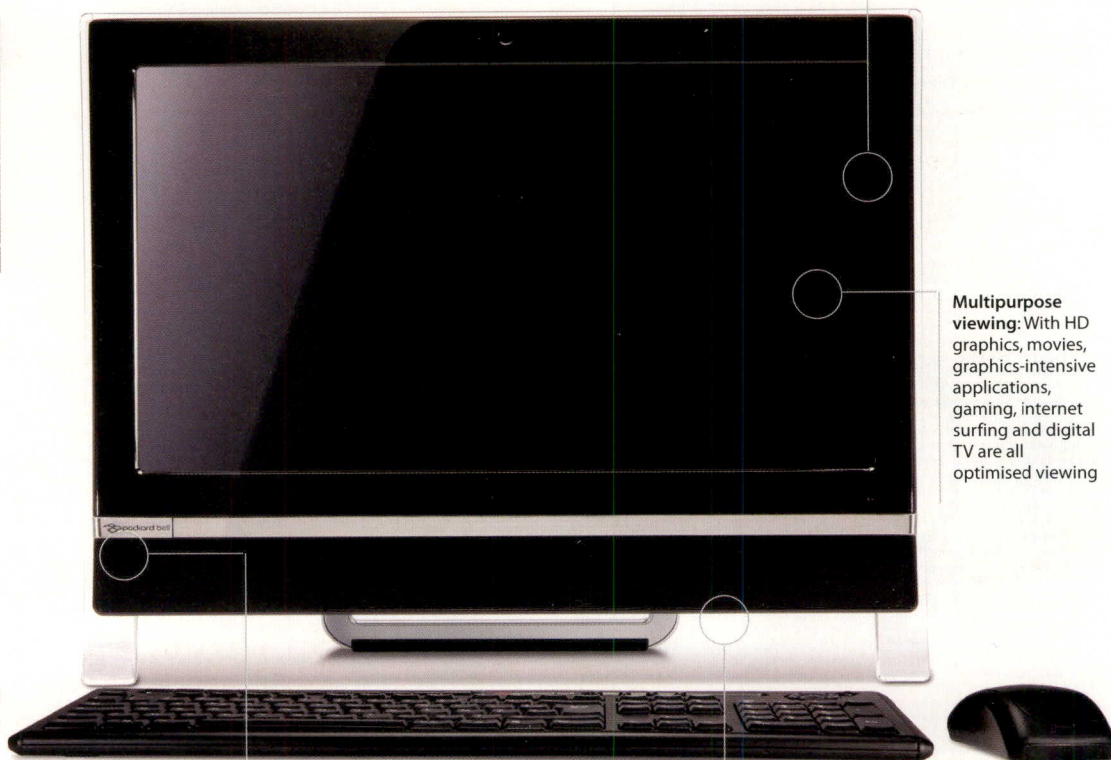
The oneTwo is a machine that certainly seems capable of complementing Photoshop users through numerous operations. All are admittedly entertaining and provide hands-on enjoyment. With its 1,600 x 900 resolution display, the 20-inch oneTwo provides HD standards. Although beaten by the 23-inch model, it makes for optimum viewing of detailed and sharpened graphic imagery, and large-sized photo stock.

Enter the TouchPortal and your image viewing is hugely enhanced in terms of aesthetics. Touch the PowerCinema icon (play button) and you'll have access to YouCam, Movies, Videos, Music and importantly Photos options. Here you can access your works from the Folders menu – from either your hard drive or external drives – and scroll through images, making it a nice presentation tool. This comes with standard options such as Duration and Effects. Clicking on the pencil icon enables you to apply remedial Fix options such as Red Eye, Crop and Auto Fix.



MEDIASHARE: MediaShare, via the TouchPortal, allows you to specify your community and communication accounts for Flickr, Facebook and email

Sleek space-saver: The oneTwo sports a futuristic black and clear gloss, slim profile that economises desk space



Multipurpose viewing: With HD graphics, movies, graphics-intensive applications, gaming, internet surfing and digital TV are all optimised viewing

Built-in hardware: Webcam with audio jacks, and 5.1 channel surround sound 5W stereo speakers are integrated

Great accessibility: With up to six USB ports and a 5-in-1 card reader, the oneTwo underlines itself as a highly accessible media content machine

Alternatively, those looking for a more hands-on facility can select the Microsoft Surface Collage option (collage button). All JPEG images stored in your Windows>Libraries>Pictures folder, can be displayed and gestured live. Users can drag and drop to add/subtract images, pinch to zoom in and out, rotate and generally house all images for detailed scrutiny – making it great for proofing design. A nice touch here is the ability to save collections to hard drive and instantly apply as your desktop wallpaper.

Interfacing with clients and friends couldn't be simpler with the oneTwo. Acting as a great go-between on social platforms, its built-in enables you to instantly exchange image material through community sites such as Flickr and Facebook. It also provides photo update notifications and instant browsing – all streamed straight to your desktop via the TouchFriends view window. TouchMediaShare offers enhanced photo management, letting you edit, magnify and email images directly to designated communities and persons. Both options could be a valuable tool when working on time-sensitive briefs with an international clientele.

The oneTwo multitouch functionality is highly intuitive and as sensitive as expected. Handling takes a little time to acclimatise, but once you have, it's effortless. Thinking outside the creative box, the oneTwo's pressure levels allow you to apply a stylus directly to screen, making a surprisingly competent retouch and digital paint platform. This model's Intel Pentium Dual Core processor T4300 and 640GB memory make it more than adequate to run up to Photoshop CS5. These levels can be increased up to Intel Core 2 Quad processor Q8200s \$775, 1TB memory. Picking off all the bells and whistles to maximise efficiency, this machine is capable of becoming a competent creative machine of the 2D variety, especially for those on a budget.

SUMMARY: Almost a design accessory, perhaps unknown to itself, the oneTwo isn't geared to be the most high-powered creative solution. However, for home-based freelancers dipping their toes into the touchscreen market, it does a pretty good job.

7/10

ProPhoto Solutions

We take a look at the company's product line and services, and review final items

Manufacturer: ProPhoto Solutions

Web: www.prophotosolutions.co.uk

Price: Price list on request

Items: Acrylic Multi Panel

Acrylic DiBond

Acrylic Float

Acrylic Stand Off

Traditional Stretched Canvas

Framed Canvas

Boxed Canvas

Unstretched Canvas

Boxed Photo

Fine Art

Photographic

Mounting

UK-based bespoke framing company ProPhoto Solutions provides a delectable array of mounting options. Logging on to its home page (www.prophotosolutions.co.uk), it presents a sleek and professional facade. But does this impressive style translate to its product line too?

The ProPhoto Solutions website is, as stated, very contemporary. Observation and navigation is simple and leaves you feeling refreshed when searching for the items that you want. There is no lag with this site and that makes your shopping experience all the more pleasurable. All items are easily recognised through categorised product sets, at the foot of the interface – including Acrylic, Canvas and Photographic/Art.

To browse items, simply click on the 'View our online eBrochure' option. This activates a full screen, high-res edition, which gives you the basics. Full of working examples, it displays the potential of the products on offer. It also provides a diagnostic of materials, frame colours and



Special order

ProPhoto Solutions is geared to supply trade professionals. However, send a personal email with the subject line 'Advanced Photoshop Reader' and the framing company will review your order.

Bespoke execution: All ProPhoto Solutions items are put together by hand and finished to perfection

Top-quality fixtures: Your final image is set in a 50mm-deep frame, behind 6mm acrylic for that crystal-clear finish

Variety of colours: This comes in White Wash, Black and Natural

fully custom calibrated workflow that ensures great colour rendition. The business promises to use only the finest quality materials, as director Chris Tyrrell explains: "All our products are printed and made in-house, put together by hand and finished to perfection. We have, over time, developed some great, alternative display options to try and offer something different to what is currently available through the 'big boys'. From photographic enlargements through to art reproduction, we offer a cost-effective solution to prospective clients."

We found that the only thing missing from the ProPhoto Solutions experience is the lack of an image uploader/virtual simulator – associated with other competitors – on the website. This would help consumers comprehend styles and would, as a result, make them less apprehensive about placing an order. However, additions such as a full art reproduction service with the facility to reproduce artwork with amazing image clarity is a major advantage for digital publishers and can put consumers' minds at rest that items are first class. We can certainly verify this through the acrylic box we received in the office (pictured), which displayed a very high-standard finish.

SUMMARY: ProPhoto Solutions delivers exactly as its name suggests – professional and sophisticated frame products. This company's a worthwhile investment if you want innovative designs and to present your work in a commercially viable yet highly respectable fashion.

8/10



PROFESSIONALISM: We were impressed with the quality of the Boxed Acrylic frame supplied – sturdy and fitted with a high-gloss finish, this frame solution looked every inch professional

manufacturing processes – so you know exactly the right display for your project. The examples available are innovative, offering solutions such as Acrylic Float, a 10mm acrylic panel providing a mounting that creates the illusion of floating from the wall, and the stunning Acrylic DiBond, a contemporary 3mm composite aluminium panel with mounted 10mm acrylic panel and premium brushed double metal stand-offs. Traditional favourites, Boxed Acrylic and Mounted Canvas, are also available.

User-friendly website aside, ProPhoto Solutions is one of the most favoured providers in the market, geared towards trade professionals who are looking to maximise profits. However, those utilising its services for studio and exhibition display also benefit. Another bonus is that many of the company's contemporary styles aren't DIY dependent, due to an easy-to-grasp, unique wire hanging system.

The company promises to deliver outstanding items without any compromise, and its print and manufacture processes correspond with this principle. The ProPhoto Solutions studio has a

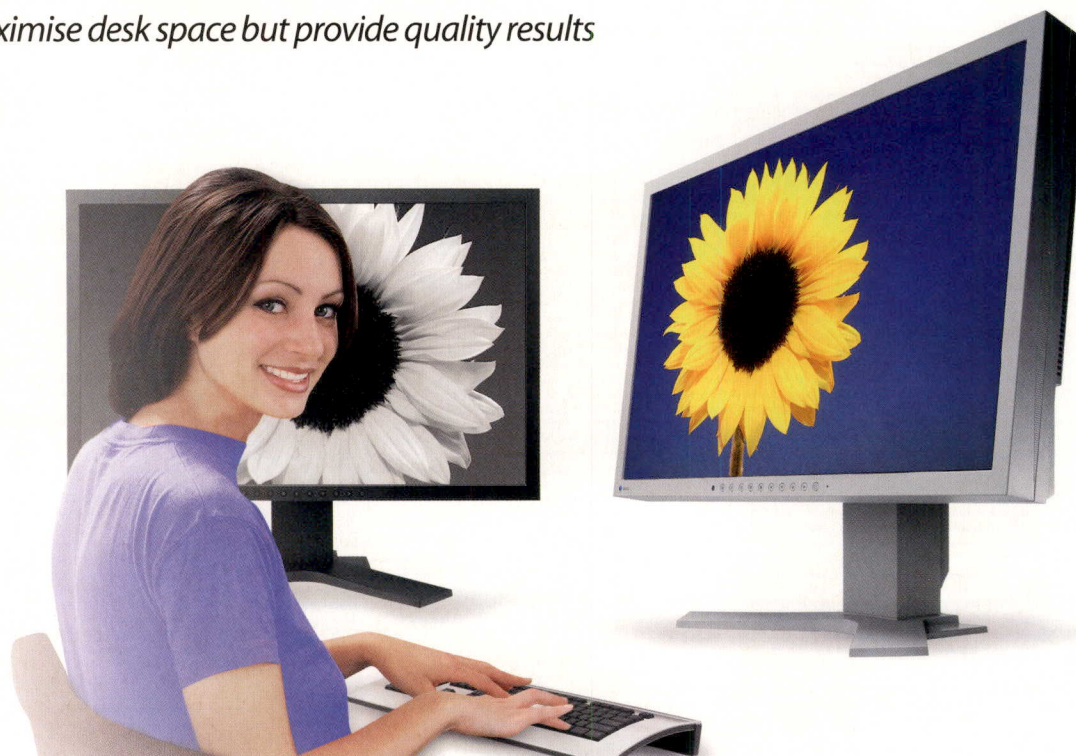
EIZO FlexScan S2243W

A monitor that's designed to maximise desk space but provide quality results

Manufacturer: EIZO
Web: www.eizo.co.uk
Price: £389 (ex VAT)/\$561 (plus local taxes)
Spec: 473.8 x 296.1mm active display size
178-degree viewing angle
Brightness = 350 cd/m ²
Contrast = 1,200:1
1,920 x 1,200 (16:10 aspect ratio) native resolution
511 x 333 x 85mm (without stand)
6.6kg (without stand)
Height adjustment range with height adjustable stand: 82mm

EIZO makes a collection of monitors especially designed for digital artists and photographers, looking to create with on-screen colours and print material that is as true to life as possible. The FlexScan S2243W is a compact 22-inch display, which boasts the same quality as a 24-inch from EIZO but with a more economical footprint. This machine is suitable for artists with limited desk space and provides the quality you can expect from higher-end models. Considering the cost of professional monitors – often rising into the thousands – the S2243W comes at a price that's easier to swallow.

The S2243W has a screen resolution of 1,920 x 1,200, which makes a visible difference to on-screen crispness. It's vital if you work with each pixel in Photoshop at a close distance, ie photo retouching and photomanipulation projects. The



clarity of this display makes editing far easier.

From the offset, the S2243W monitor looks bright, sharp and rich in colour – generally a great package for enthusiasts and professional digital designers alike.

A contrast ratio of 1,200:1 helps divide on-screen exposure into glorious gradients – managing monochrome and coloured imagery. When converting to greyscale or using the Desaturate adjustment in Photoshop, a good balance of midtones is maintained. Where shadows and highlights are at risk of losing detail, the monitor does well to keep control.

The 350cd/m brightness value relates to the intensity of the monitor's backlight. This aids the S2243W's ability to cope with glare from natural light. If you work in brightly lit studio conditions, you can turn up the backlight using the Brightness control to compensate. Environment-conscious users can alternatively turn on the Auto EcoView. This power-saving mode assesses the surrounding ambient lighting, using receptive front panel sensors and reduces the brightness output to a level that's also easier on

BLACK AND WHITES: The monitor has a contrast ratio of 1,200:1, which dictates how many midtones, or greys, you're likely to see in black-and-white photos. It's a decent figure to have on a monitor of its price

BRIGHTNESS: With a brightness level of 350cd/m, the monitor makes working in either bright ambient lighting or dim conditions comfortable. In EyeCare mode, the brightness level is lowered to 3cd/m for a very dim output

your eyes. The 'M' button on the front of the monitor cycles through its display modes, including EyeCare. This particular mode reduces its brightness down to an extremely low 3cd/m, as opposed to the maximum 350cd/m. EyeCare aims to help prevent fatigue when working in extremely dim ambient surroundings.

Mainly in digital SLR cameras, the colour setting can be switched between sRGB and Adobe RGB. The difference is how much of the visible spectrum is captured for each image. Adobe RGB captures more shades of cyan and green than sRGB, making for a more dynamic capture. But the trick is trying to reproduce the same level of colour on your monitor to then be able to work within Photoshop. The S2243W has



MULTIPLE INPUTS: The EIZO FlexScan S2243W allows you to connect with up to three PCs via the monitor's D-Sub (analog), DVI-D (digital) and DisplayPort (digital) input terminals. DisplayPort is next generation connectivity that transmits both video and audio signals

"The FlexScan S2243W is a compact 22-inch display, which boasts the same quality as a 24-inch from EIZO but with a more economical footprint"

Great for close-ups: With a 22-inch display, the monitor is great for getting up close to and not feeling overwhelmed. This said, in larger environments, this seems small

Flexible screen: The screen of the S2243W can be moved in multiple directions, including up/down, left/right, as well as tilted to different viewing angles to suit your workspace



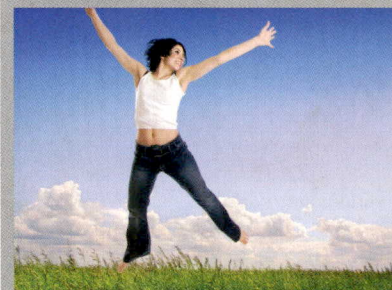
Green at heart: The monitor's Auto EcoView mode has a sensor which reads ambient light to adjust its own brightness for the most energy-efficient output

Top features

We take a look at the best features and optional extras for this monitor

Colour space

Important for reproducing dynamic colour, the S2243W covers 95 per cent of the Adobe RGB colour space. This mode is available in digital SLR cameras.



Match screen to printer

You can invest in an optional extra, the EIZO EasyPIX colour calibration. This device creates a profile that can then be used with your printer.



Auto EcoView mode

The monitor is sensitive towards the environment, with an Auto EcoView mode. In this mode, it uses a sensor on the front panel to detect ambient lighting and adjusts its brightness accordingly.



Adaptable frame

The monitor can be turned to portrait position, as well as lifted and tilted. Its 22-inch display provides a compact monitor ideal for working in small spaces, but offering the quality of an EIZO screen.



“For Photoshoppers, it’s important to see as many shades of colour as possible and although these variations are subtle, they can make a big difference”

a colour gamut that covers 95 per cent of the Adobe RGB colour space – so it displays nearly all the colours that are captured in-camera. For Photoshoppers, it’s important to see as many shades of colour as possible and although these variations are subtle, they can make a big difference to your end results.

To calibrate the colour output of the S2243W and to ensure that what you see on screen is what you see in print, EIZO has the great optional extra – EasyPIX. This is colour-matching software with a sensor that saves a profile of the colour and brightness readings for you to use when editing artwork. Place the colour sensor over your screen to run tests, save the results and then open up the profile in Photoshop to use when you come to print.

Monitors of a similar price bracket can sometimes be victims to a vignette on all four corners. This defect is a faint black shadow

coming in from the corners, which is most noticeable if you place a white canvas to the edges. Happily the S2243W doesn’t suffer from this vignette, and instead you’ll find brilliant edge-to-edge brightness.

We were highly impressed with the monitor’s performance in both colour and black-and-white management, as well as the fact that it keeps the environment close to its heart. Overall, the S2243W is an efficient monitor that strikes a fine balance between price and quality.

SUMMARY: An excellent performer, the EIZO FlexScan S2243W is a perfect and affordable machine, particularly for the beginner Photoshopper. Digital artists of all user groups will benefit from its integrated technology.

9/10

Xara Web Designer 6

A WYSIWYG web-editing tool that delivers a powerful template-based solution with a polished and professional finish

Templates: A host of professionally designed templates are included for instant website creation

Manufacturer: Xara

Web: www.xara.com

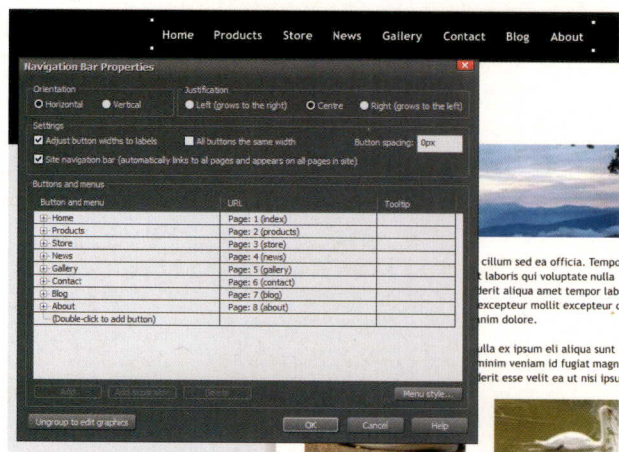
Price: £39/\$49

About: New enhanced navigation bar
Drag-and-drop widgets
Complete website templates
Page and website preview options
Stored FTP details for instant website publishing

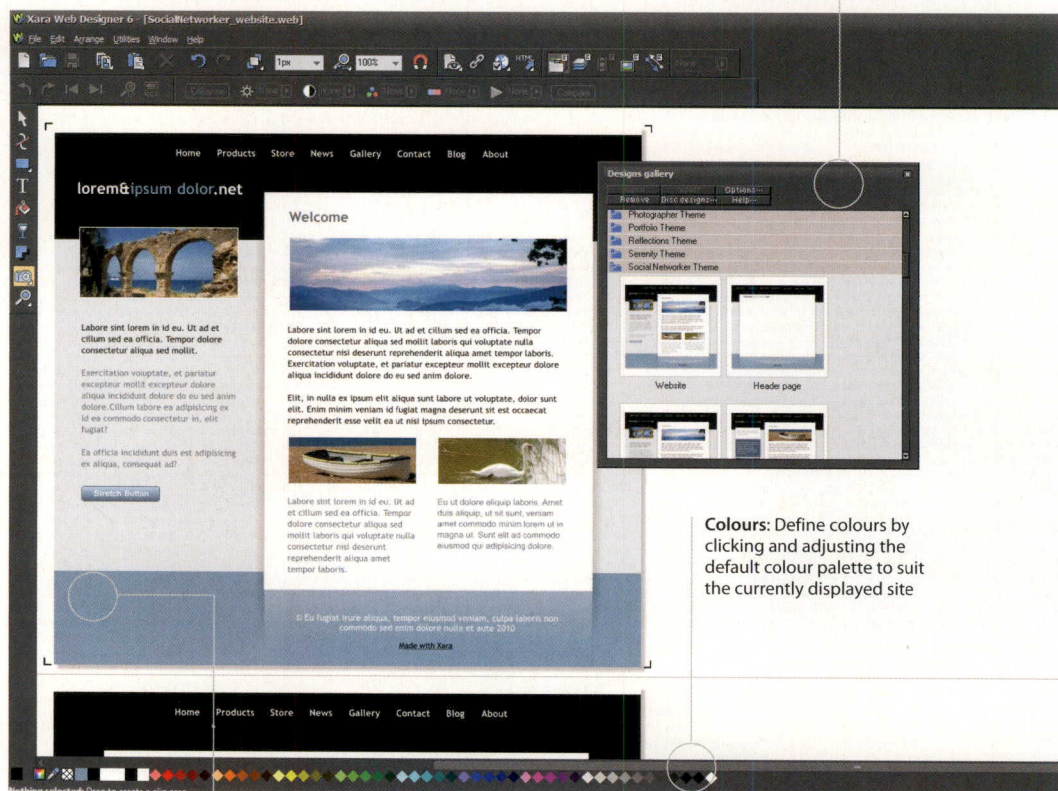
Serious web designers wouldn't give Xara Web Designer 6 anything more than a cursory glance. But it's not aimed at the serious web designer. It's aimed at users who want to create a web presence quickly and easily.

Web Designer 6 is a WYSIWYG editor – PC only – that boasts features galore. The interface is smart, simple and intuitive, and ensures that users are at ease from the off. Page creation holds little to fear, giving users the option to work with a blank canvas or choose from the extensive template selection. The blank option offers three standard pixel widths including the currently popular 955-pixel width.

Where the software excels is creating from the Designs Gallery. This boasts a comprehensive set of templates to choose from, each offering more than just a single style. All that's needed to create a complete website is available in a single hit. If the template includes a gallery, a gallery page is included, and likewise with blog pages. Real thought has gone into the template process. Pages include common elements such as navigation and colour schemes, but also offer individuality by tailoring the design to suit individual needs, much like a professionally designed website.



NAVIGATION BAR: The navigation bar is fully customisable with the option to change the orientation, modify button spacing, automatically resize button widths and remove/add pages as desired

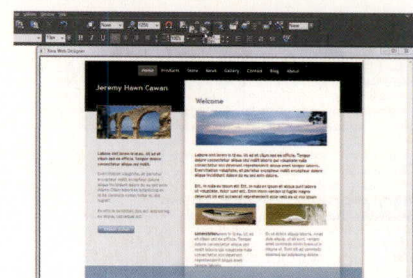


Colours: Define colours by clicking and adjusting the default colour palette to suit the currently displayed site

Customise: The Designs Gallery offers instant access to website and page templates, plus drag-and-drop widgets

Manipulation and customisation of theme is a breeze. Changing elements is simple and intuitive – a feature promised by many competitors, but rarely delivered. Editing text is about as easy as it gets – select and type in, or Copy and Paste new text then format via the toolbar. The image manipulation tools are basic, but instinctive to use. Modifying the layout is little more than dragging and dropping, with elements easily resized and restyled.

Users can change the orientation, adjust the settings and add/remove menu items. It literally takes minutes to create a fully-fledged working website. Spend a little more time and explore the widgets on offer. Drag and drop in social networking elements (eg Facebook and Twitter), include contact forms, create an e-commerce environment via PayPal and Amazon, and integrate Google Maps and BBC News. Go photo and video crazy with widgets for YouTube, Flickr, Picasa and more. It's these easy-to-add elements that take the standard templates and present the opportunity to create a beautifully customised, operational site.



EXPORT AND PREVIEW: A website needs to be seen in action to appreciate its full scope. The Export and Preview options allow users to try out the site before sending it live

Beyond the template base, there is a host of web-related elements; add keywords, change page titles and enter FTP details. With a single click, preview your website before sending it web bound to a worldwide audience.

SUMMARY: At less than £40, Web Designer 6 is very hard to resist. It provides all the assets, features and tools needed to get a website online in minutes with no previous web design knowledge needed. This is great for Photoshop artists who are itching to get their work out there.

8/10

Next issue

PLUS:
INSPIRATIONAL
ARTIST
PORTFOLIOS,
INCLUDING
ART BY JOSH
OVERTON

STUDENT SHOWCASE

See the very best
student artwork in
our annual showcase

Project breakdown

Find out the working process of the professionals with our behind-the-scenes look at one commercial campaign

Retro typefaces

Learn how one expert creates his own typefaces using advanced compositing techniques



WORKSHOP: GRAPHICAL ART

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How to use Photoshop's new HDR functions

FEATURE: PRESENTING ARTWORK

We look at printing, framing and publishing your art

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Hardware and software put through their paces

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Photoshop online shop at
www.imagineshop.co.uk
for back issues, books
and merchandise

ON SALE
THURSDAY
15 JULY 2010

Please note that contents are subject to change

Advanced Photoshop is now on iPhone



- Download direct to your iPhone or iPad
- Once downloaded, you don't need an internet connection to enjoy
- Pages are flickable, zoomable and viewed in either widescreen or portrait format
- Subscribe for 6 or 12 months, or purchase individual issues
- Share it with your friends



To find the Advanced Photoshop app, search for 'Advanced Photoshop' in the iTunes App store, or visit the Advanced Photoshop website

www.advancedphotoshop.co.uk

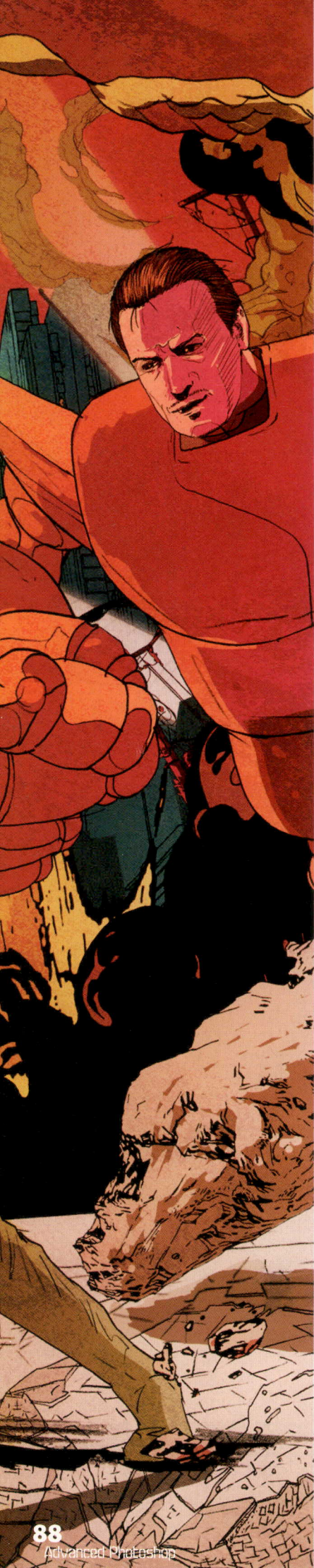


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Requirements: Apple iPhone 3G, 3Gs or iPod Touch >>
iPhone 3.1.2 or higher >> an internet connection



An interview with...

ILOVEDUST

Creative director of ilovedust, Southsea, Mark Graham shares some of the most challenging digital projects recently taken on by the design boutique

ILOVEDUST

About the studio

Clients Fenchurch, Reebok, Ray Bans, Vodafone, Toyota, LG and many more

Website www.ilovedust.com

Biography ilovedust artists are some of the most creative and multi-disciplined in the UK. With offices in Shoreditch, London and Southsea, Hampshire (on the south coast of England), the company's work can be seen across the globe. Illustration, animation and type – no challenge is too big for this design boutique

With lots of projects in the pipeline, including one or two currently marked 'top secret', there's plenty to talk about with Mark Graham, creative director of ilovedust, Southsea. While jet-setting between JFK airport and Virginia, Graham took some time out to speak to AP about three particularly exciting Photoshop challenges the team has tackled.

Advanced Photoshop: You've been busy working on a few projects lately; can you tell us about them and how they came about?

Mark Graham: We have just completed our fourth cover for *The Ride Journal* which is a small bike magazine produced in the UK by cycling enthusiasts. We have been working with quite a few bike-related people since we became involved with fixed gear bikes a few years ago. The trend for fixed gear bikes has really blossomed since then.

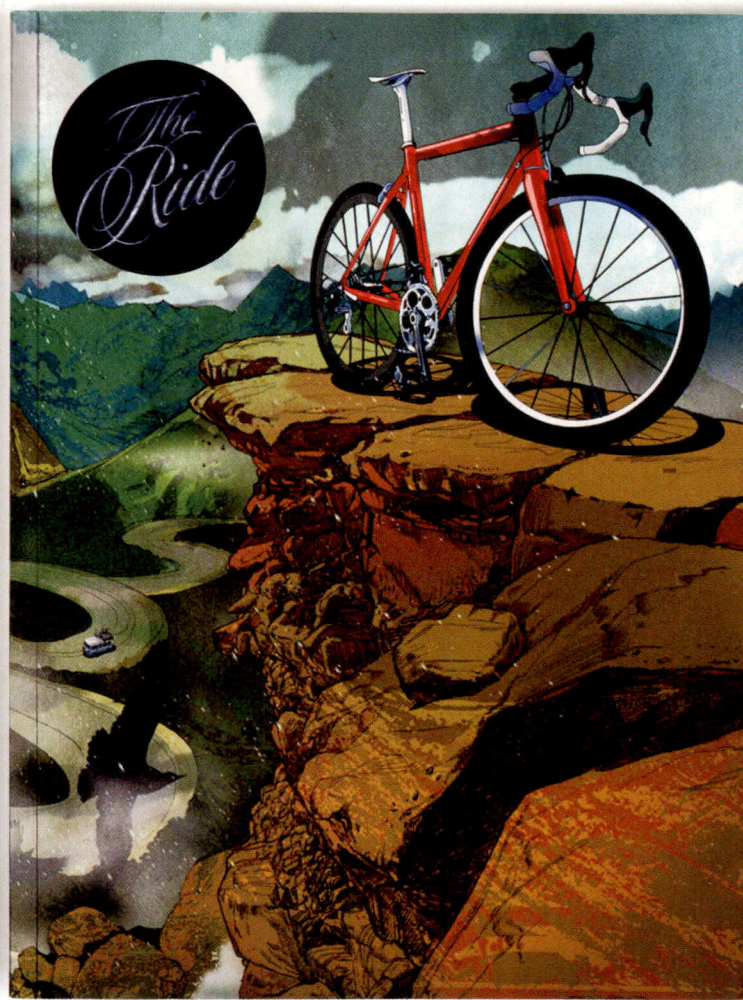
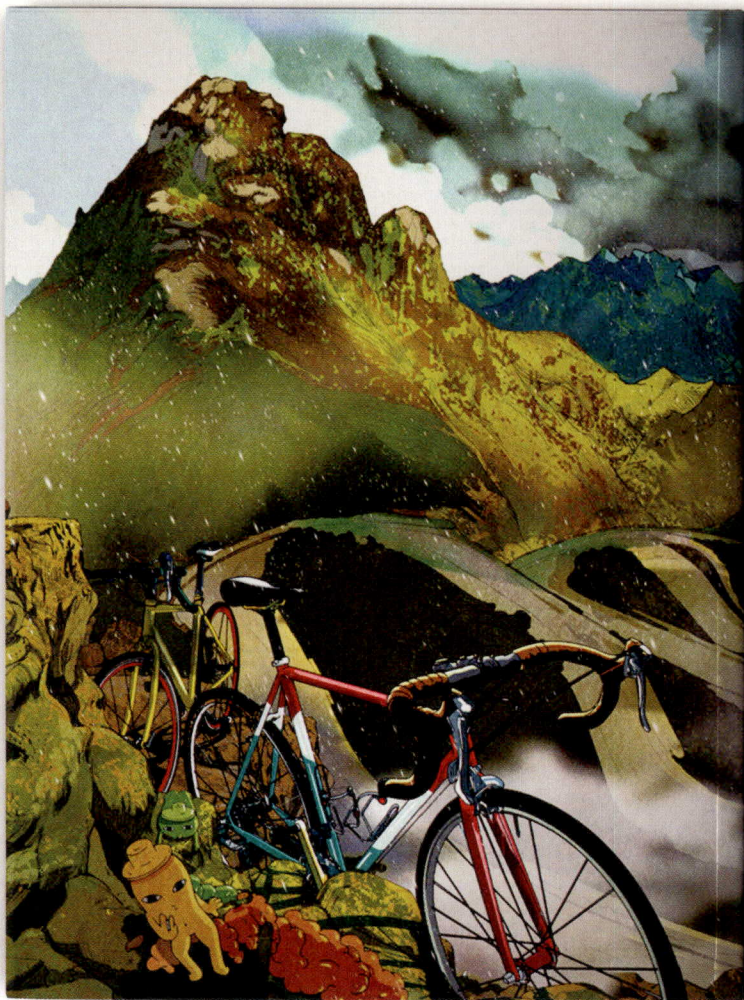
For the Vanilla Classics website, the guys at Vanilla have some amazing cars and asked us to create a website that showcased the fleet. They wanted to portray a real open and honest feel to what they do, which would evoke trust in the brand. So we decided to set up a photoshoot in the hangar the cars are kept in. We quickly

realised the space was a little small to creatively achieve what we had in mind, so it was decided we would shoot as much as we could and then piece the site together in Photoshop to bring our creative vision to life. We also shot each car separately in the warehouse to maintain the authenticity when it came to placing the individual cars in the scene.

Advanced Photoshop: What techniques do you use to create your finished projects?

Mark Graham: Each project is different in

"When adapting photography, you need to really think about where light and shadow would be cast. You'll be quickly found out if things don't add up"



REVOLVER (OPPOSITE LEFT): "Creating an image like this took lots of research before the team even started to work. We did a heap of research about the band members and collected as many photographs as we could to use as reference material"

technique and, similarly, how we approach the finished image changes from project to project. On a project like the one we recently completed for Revolver, the tools used to help create the illustration were good old pencil and pen and a little Photoshop magic!

First we sketched ideas of what the composition and scene would look like – and then did a heap of research about the band members, checking their info on Wikipedia and collecting as many different photos as possible. We then drew rough pencil sketches and scanned these in to create the beginnings of a scene, which we adjusted in Photoshop. We printed out each sketch individually and then carefully drew them all by hand. We then scanned in the finished sketches and combined the images together based on the original sketch. Keeping everything in different layers meant we could colour and finish each individual image in Photoshop and adjust them later, if required, to complement the finished scene.

Advanced Photoshop: Do you work with anyone outside of the ilovedust team on projects?

Mark Graham: We tend to do 90 per cent of our work in-house, unless it's motion work. We have an in-house

photographer and our own lighting equipment. Doing the entire project in-house enables us to retain complete creative control over the whole project.

Advanced Photoshop: What tips would you give other artists trying to complete their first project for a client?

Mark Graham: Again, this changes depending on the project. To construct something like *The Ride* image, be patient and make sure you get the cranks and cogs on the right way round as that can be hugely annoying to change later on in the process.

When it comes to something like the Vanilla website, recycle as much of what is already in the image as you can, using Copy, Paste, Flip and Twist, etc. This helps give the finished image a realistic look. But when adapting photography, you need to be clever and really think about where light and shadow would be cast. You'll be quickly found out if things don't add up, so using parts of the image that are already from the original scene really helps your cause – plus saves you time!

Advanced Photoshop: What's next for you and the ilovedust design team?

Mark Graham: We're working on a lot of projects right now for Nike and a selection of branding jobs for small microbreweries and cafés, which is a nice change for us.

You can see more of the ilovedust team's work at www.ilovedust.com.

THE RIDE (ABOVE): "To start, we took photos of bikes and background elements and took them into Photoshop to create a rough layout. We then drew in other elements by hand and scanned those in. After the comp was agreed, we hand drew all the elements separately and once again imported them into Photoshop to finalise the design"



VANILLA WEBSITE (ABOVE): "Making the hangar look a lot bigger than it was took some effort. It was a question of cutting certain sections, pasting others out, and playing with scale to get the perspective to read correctly. It was a matter of doing this piece-by-piece, trying to visualise how the total surroundings would appear. We then treated the image, playing with levels and colours"



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DESIGN COLLECTIVES

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"Reshaping and innovating the creative web space"

June 17, 2010

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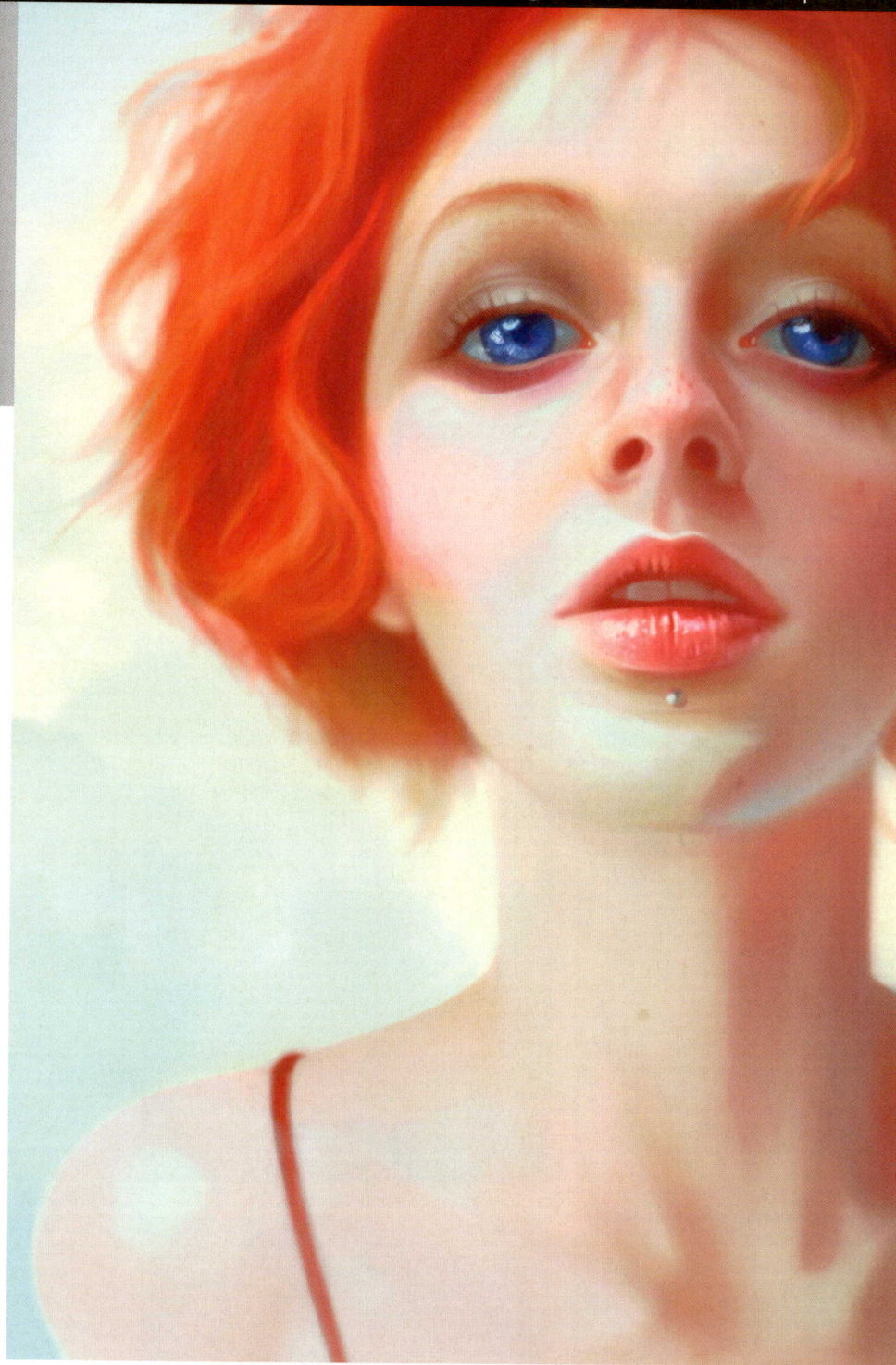
Joining a design collective can be a fantastic opportunity for any creative. Whatever level you are at in your Photoshop career, online digital societies can provide you with an extensive network of contacts, from like-minded individuals, to business professionals and even prospective clients. Furthermore, commenting on art and communicating with fellow artists can help develop your own skill set, subject knowledge and your creative confidence. Some society sites can act as a platform to expose your online portfolio and, perhaps more importantly, establish your presence in a very competitive marketplace.

There are a variety of styles of collective-based sites to choose from. Which collective – or perhaps collectives – you choose will ultimately depend on any personal preferences and demands you may have – for example; a lively forum, regular competitions, time it takes for your work to upload and be approved, etc. While a large majority of these sites are open to one and all, a growing number of collectives are slightly more picky about who they let in and will ask interested parties to submit a small portfolio of work to judge skill level, talent and attitude – a practice that has both its good and bad points. To guide you through the maze of collectives available, we investigate five of the most popular sites: Humble Voice, slashThree, Artician, Society6 and DigitalFlow.

Artician

Artician (www.artician.com) is a social art and design community pitched at canny creative professionals. It was originally formed in 2004 as a small online art group with no more than 30 artists, but has grown tremendously over the last few years and is currently hosting hundreds of thousands of artists, photographers and designers from all over the world. "We have features that allow anyone to build fully customisable portfolios, expand their creative network and make it easy to promote their work in a professional or personal environment," says Eric Zhivalyuk, founder and CEO of the site. "Artician is reshaping and innovating the creative web space for people around the globe and is empowering them to develop a web presence that was never before possible."

Unlike some collectives, Artician is open to all as a public creative network, providing varying levels of memberships. "Anyone who wants to join Artician and build their portfolio can do so with the greatest of ease and for absolutely free. But we also offer an Artician Pro service, for those users who are looking to take their portfolio to the next level." Artists who sign up to this Pro service can receive additional traffic and exposure to their portfolio, with full details listed at www.artician.com/pro. >>>



PROJECT BARBRA © GEORGE PATSOURAS/ARTICIAN



We always tell our members to kick back and feel comfortable. It's our easy-going environment that allows inspiration to flow and ideas to be shared

– Eric Zhivalyuk, founder and CEO of Artician

DigitalFlow > Browse >>>

"Our collective works by recruiting individual artists with unique design skills"

June 18, 2010

DIGITALFLOW > Image of the day

Visit www.digitalflow.org for more images

"DigitalFlow claims no rights over any submitted artwork of the artists. This gives the artist the freedom and full ownership over the work submitted. However, we do ask the artists to refrain from a public release on their work so that when the exhibition is launched, it is largely unseen artwork"



Case study

Co-founder and CEO of Artician, Eric Zhivalyuk, explains

why he's a proud member

Advanced Photoshop: Why, in your opinion, is it good to be part of a design collective in general?

Eric Zhivalyuk: Not only is it good to be part of a collective, but there is no question in my mind that every artist or photographer must do their very best to be part of as many collectives as possible. Exposure is the basis for inspiration and motivation. When you recognise that you have an audience, it becomes the fuel that keeps the creative process moving. The most effective way in obtaining your audience is by joining art groups and communities that will funnel traffic and they're also vital as support-based ecosystems. Having a community to receive feedback, accept constructive criticism and participate in will continue to push your skills to the next level.

Advanced Photoshop: Why do you think Artician is a popular collective for artists?

Eric Zhivalyuk: Artician was created to promote and expose talent, so what better way is there than to involve the entire creative world? Artician does its best to continuously feature and sponsor its members' talent, not only to help them promote their work, but to thank them for their creative input.

Advanced Photoshop: What are the benefits or incentives of joining this group?

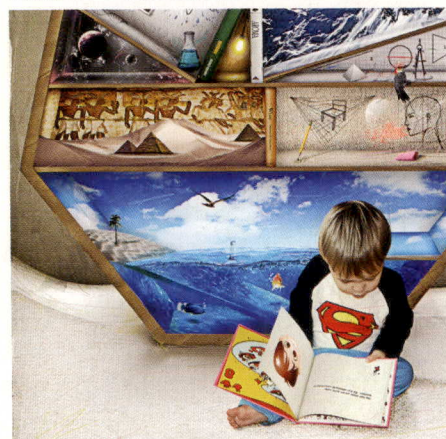
Eric Zhivalyuk: There are countless benefits of joining Artician, but our packed feature set is probably what really stands out. From portfolio management to blogs, forums, comments, messages and so much more, Artician is the true definition of a social art community.



FEEL NO LONGER © MICHAEL POWERS/DIGITALFLOW



CURIOSITY © EL-NOMBRE/DIGITALFLOW



KNOWLEDGE IS IN BOOKS © ZUKOW MAXIM/DIGITALFLOW

>>> Becoming a member of Artician is straightforward, with interested parties signing up online to create a free account. "They will be welcomed to the community with open arms. We always tell our members to kick back and feel comfortable. It's our easy-going environment that allows inspiration to flow and ideas to be shared."

The founder says that despite holding an expansive online population that runs into hundreds of thousands of members, Artician's secret of success is to keep things personal. "We communicate and relate to our members on the most personal level. Things as simple as

welcoming a brand new member, or helping someone customise their portfolio are frequent tasks that Artician's core staff are involved with. You are never too important to lend a helping hand here."

TIP

"If you want to start your own collective, my advice is to have a goal. Think of where you would like it to be a couple of years after its launch and, most of all, make it stand out and unique. You also need the knowledge or someone who is able to reach out and advertise your collective. If no one knows the site exists, there is no point in having it" – Kofi Opoku-Ansah, DigitalFlow

DigitalFlow

Founded in August 2008 by friends Kofi Opoku-Ansah, Fabian Warnke and Aleks Petric, DigitalFlow (www.digitalflow.org) currently consists of nearly 300 members. To become a member and participate in the collective's exhibition, individuals must complete an application on the website. "Our collective works by recruiting individual artists with unique design skills, who participate in

developing quality artwork for our exhibitions based on a specific theme," reveals Kofi Opoku-Ansah. "Once a theme has been chosen, we work on it over a period of two to three months during which our artists upload their work. All works submitted are reviewed, commented on and voted by our artists, as to whether they should feature in the upcoming exhibition."

DigitalFlow attempts to distinguish itself from other collectives by opening the fold to developing artists as well as the outright talented

Humble Voice > Browse >>>

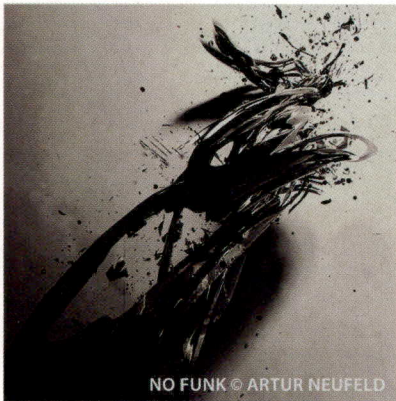
"Share your genius or just be inspired"

June 19, 2010

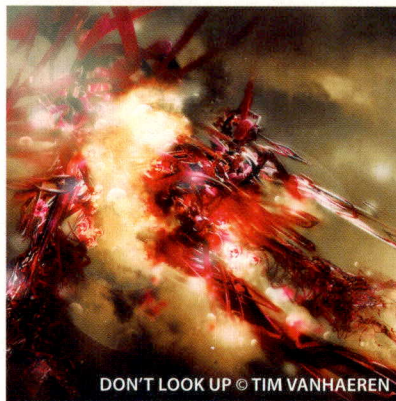
< HUMBLE VOICE Gallery preview

Visit www.humblevoice.com to view more

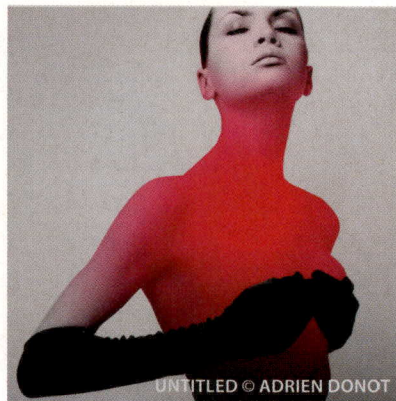
"We saw a need for an artists' site that was more community-oriented," says Jon Dean. "You could find websites to submit artwork and social networking sites to interact, but nothing really combining the two"



NO FUNK © ARTUR NEUFELD



DON'T LOOK UP © TIM VANHAEREN



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ones. "We don't aim to simply accept the best artists around the world," says Opoku-Ansah. "After all, every great artist has developed from once being a beginner. On our site, members give each other constructive criticism and feedback on each other's work."

To become a DigitalFlow member, register at www.digitalflow.org, then send an application to upgrade to 'artist' status. This is then reviewed, with a final verdict being sent via email. "An accepted applicant is immediately able to submit work for the exhibition, vote on submitted works and view the exclusive artist area. A declined applicant has the chance to re-apply three months after a failed application. However, a member still has the privileges to post work and receive constructive feedback in our forums."

Humble Voice

Humble Voice (www.humblevoice.com) was created when founders Rob Carney and Jon Dean saw a need for an artists' site that was more community-oriented. "You could find websites to submit your artwork and social networking sites to interact with peers, but really nothing combining the two," explains Dean. "What



What makes Humble Voice different is that it's a social network at heart, designed for all types of artists to share their creativity and interact with other artists

– Jon Dean, co-founder of Humble Voice

makes Humble Voice different is that it's a social network at heart, designed for all types of artists to share their creativity and interact with other artists. We also have an advanced profile editor that allows great customisation of your page. We really wanted the profile to act like a portfolio and a personal website at the same time. You can create any number of pages within your profile, write text, upload images, add a media player – whatever!"

The site, which supports members from all disciplines of art, photography, music, video and writing, offers a real-time chatroom facility as opposed to a more generic forum. "Humble Talk is like a forum in that you can create and view topics, but also works like a real-time chatroom. Once you select your conversation, you are brought to an instant message-like interface that automatically



OUTLAW © MAT DOIDGE/HUMBLE VOICE

updates with the latest messages in the topic." If you want to jump aboard the Humble Voice collective, visit www.humblevoice.com to register for free.

Society6

Society6 (www.society6.com) is an online collective open to art-focused fans. Although it was only started last year in May, the site has already attracted thousands of creatives from more than 80 countries. "It is our intention to create a network of possibility >>>

TIP

"Take advantage of your peers and start conversations. Sometimes they can be really inspiring!"

– Rob Carney and Jon Dean, Humble Voice (www.humblevoice.com)



Case study

Justin Cooper is member first, co-founder second, of online collective Society6

Advanced Photoshop: Why is it a good idea to belong to a collective?

Justin Cooper: To further blur the lines between disciplines, get access to people or other collectives for collaborations and to motivate each other to create differently.

Advanced Photoshop: What is so special about your online collective?

Justin Cooper: We've been very fortunate to have nearly 60 relevant partners who have wanted to collaborate with our members, which, to date, has led to more than 100 reciprocal opportunities.

Advanced Photoshop: What is the main purpose of Society6?

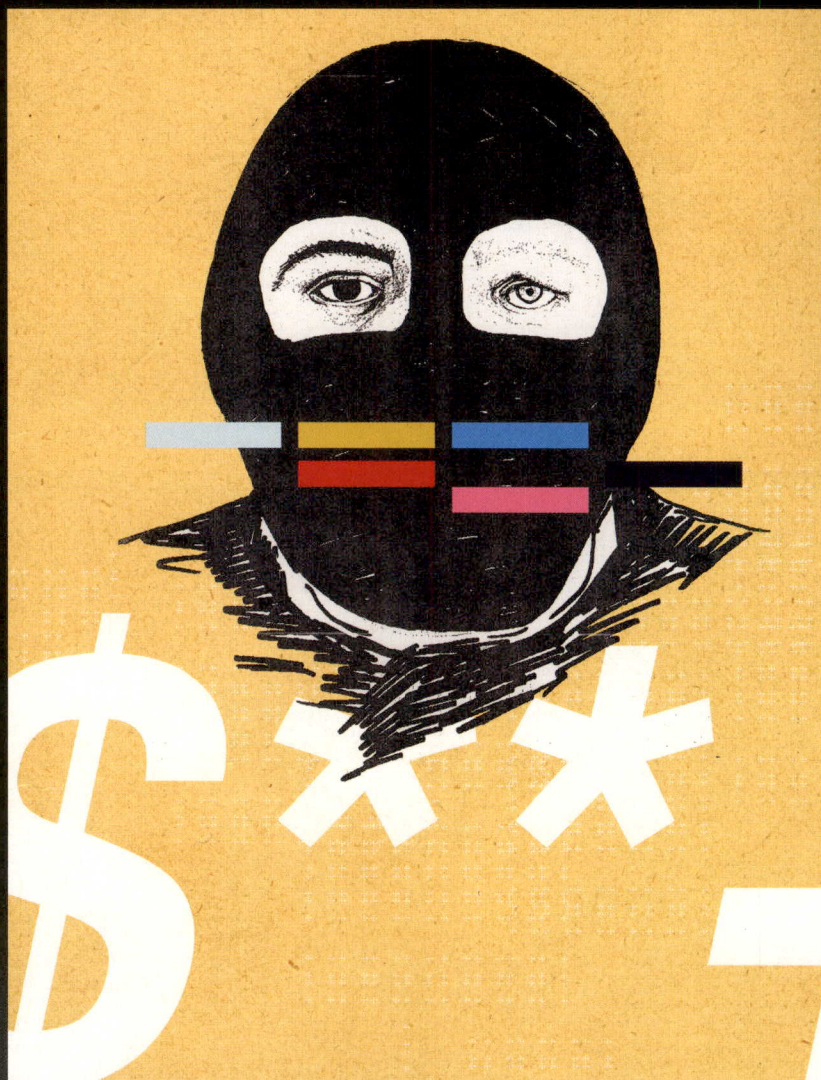
Justin Cooper: Our position is simple: the artist should be in control of the rights to their work and set up to profit from it on their own terms. If an artist can make one post on the Society6 collective and make that artwork immediately available for sale through a number of high-profile channels, then we've provided a meaningful service.

Advanced Photoshop: So is Society6 simply about making money for your members?

Justin Cooper: Our collaborations aren't considered commercial work as much as the opportunity for an artist to have their art promoted commercially for a profit. Many of these opportunities (partners) were already members of Society6, so it was natural for them to want to be involved in collaborations with us.

TIP

"There is no shortcut or secret technique that will allow you to accomplish something easier than doing it the right way. A lot of people look up shortcuts, easy effects, how to achieve this look from that movie, this skin effect, and so on. But how do you think the person who first did it, did it? They practised, practised, and practised" – Aiden Kolh, slashTHREE (www.slashthree.com)



WE'VE BEEN HAD © JUSTIN COOPER/SOCIETY6

>>> and something of value for everyone involved," explains co-founder Justin Cooper, who helped set up the website along with long-time friends Lucas Tirigall and Justin Wills. "Society6 is where artists promote each others' work, and collaborate with brands to create and sell collectible products. Society6 represents a new standard where merit supersedes notoriety and opportunity is everything. We've taken our opinions out of the mix and turned the curating over to the community. Art is subjective, therefore, it is hard to imagine subjecting artists to the opinions of one person or 'panel', as has been the standard for way too long now – we're changing that."

The group works by empowering the signed-up artists to realise their best work and to profit from it on their own terms. "We believe the artistic process can be participatory and the resulting work accessible to everyone worldwide." Quite simply, the society offers a secure platform for upcoming talent to view the work of their peers, receive feedback from fellow artists and collaborate with brands to create and ultimately sell collectible products.

slashTHREE

Founded in 2007, slashTHREE (www.slashthree.com) was formed by a small core group of artists and since has accumulated over 7,000 users and 80 dedicated artist affiliates. "Not all of our artists are simply hobbyists – most of them do this for a living," reveals administrator for

June 20, 2010

< SOCIETY6 New talent

View www.society6.com for up-and-coming artists

"We've taken our opinions out of the mix and turned the curating over to the community," says Justin Cooper. "Art is subjective, therefore, it is hard to imagine subjecting artists to the opinions of one person or 'panel', as has been the standard for way too long now – we're changing that"

the site, Aiden Kolh. "It's a great community to be part of, where everyone works in a related field. You get amazing critique, suggestions and nerdy art discussions. But we also appeal to regular members, who don't wish to exhibit, but aspire to become better artists and take note of the comments attached to their pieces."

Like some other more exclusive collectives, slashTHREE requires artists to submit work for their consideration. "Our collective is open for anyone to join, but there is an online application where you need to submit three of your best pieces, which you believe reflect the mastery of what you have accomplished. Once submitted, artists see this and then discuss among themselves the technical aspects of the work, the attitude of the submitter and then vote. It is ultimately decided upon this vote. To get in, they must have a certain percentage. However, if you are denied, you're given a critique from a creative director here, as well as a senior

member. Some people take this criticism and apply it productively; others take it as a personal insult and never apply again."

Although this process may seem rather unfair to those not accepted, the rewards for the chosen ones can be quite gratifying. "By being affiliated to a site like slashTHREE, you get publicity, job offers, interviews with that publicity, more job offers, and in addition to all that, you're always improving your skills as an artist." Kolh admits that



We believe the artistic process can be participatory and the resulting work accessible to everyone around the world

– Justin Cooper, co-founder of Society6

there are other ways to make it into the 'gang'. "A lot of our artists join us after receiving an invite. When we see someone on deviantART, Behance, or anywhere like that, people will submit that person's name and portfolio as a suggestion. We will then evaluate the work and potentially send out an invite."

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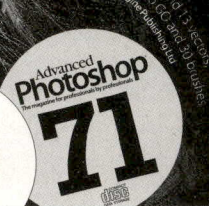
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CD contents

The Advanced Photoshop resource disc contains a whole host of essential extras and the project files for this issue's tutorials

How to use the Advanced Photoshop CD

RUNNING THE DISCS

These discs have been compiled to run on Windows XP and Vista and Mac OS X.

WINDOWS USERS

The CD-ROM should autorun once placed into your disc drive. If not, follow the instructions below.

1. Browse to My Computer.
2. Right-click on your CD drive and select Open from the drop-down list.
3. Read the 'readme' file if there's one present to find out which files you need to launch to run the CD interface.

APPLE MAC USERS

We support OS X 10.3 and higher unless otherwise stated. This CD-ROM interface will NOT autorun when placed into your CD drive. Instead:

1. Double-click the CD icon on your desktop.
2. Read the 'readme' file if there's one present to find out which files you need to launch to run the CD interface.

LICENSING

Some software on this disc is shareware, which means that if you continue to use the program, you should register it with the author and, in some cases, pay. Freeware programs that may be included can be used free of charge indefinitely. Trial versions of software are either time-limited (eg, they will stop working after 30 days) or have some features disabled.

Welcome to your free disc, which comes with every issue of **Advanced Photoshop** magazine and is packed with complimentary resources so you can get more from Photoshop.

In keeping with our main feature this issue, which looks at how photographers can use Photoshop to create stunning compositions, we have a new video tutorial that looks at the top three new features in Photoshop CS5 for working with photography. Get rid of common lens distortion, edit RAW files or add HDR effects. If you're not a photographer, then you can still benefit by using the 20 high-resolution stock images that we have on the disc, courtesy of Photos To GO.

We have plenty of creative resources for artwork projects too, including vectors, brushes and textures, which you can use on your noncommercial ventures. They are great for adding a final touch to our magazine tutorial for a personal finish.

If it's inspiration that you need, then check out the Exposure section, which showcases six of the best images uploaded to the **Advanced Photoshop** website in the last month. Will your image be on there this time?

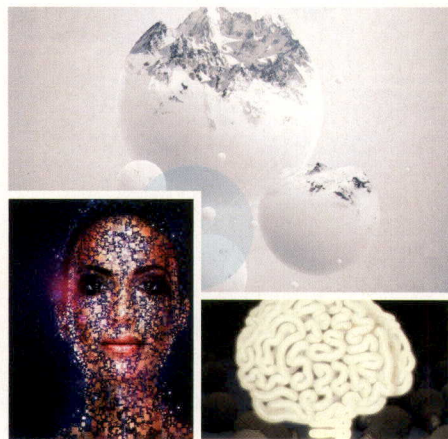
All this, plus the project files that you need to complete the tutorials in the magazine this issue, so you can master stunning photo effects, the Puppet Warp tool, poster graphics and more.

The Advanced Photoshop team

PROJECT FILES

Complete the issue's tutorials

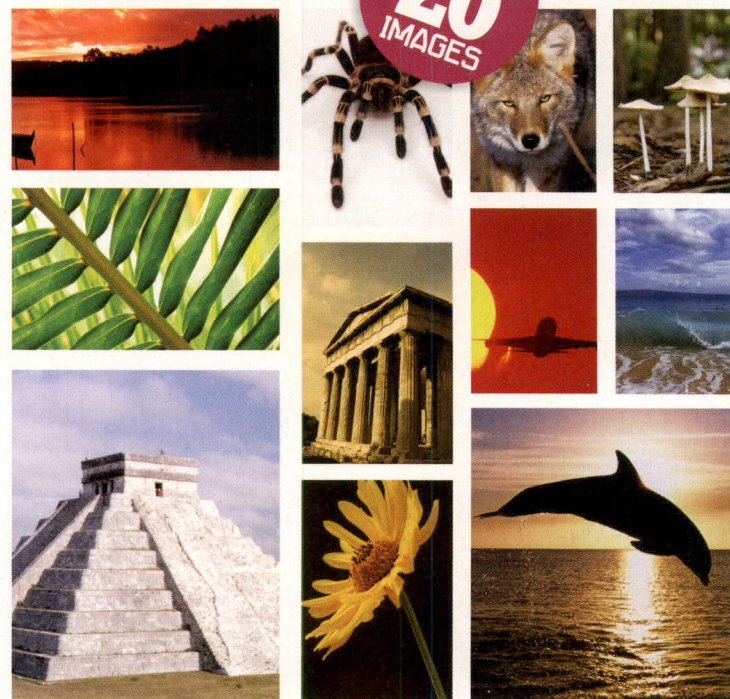
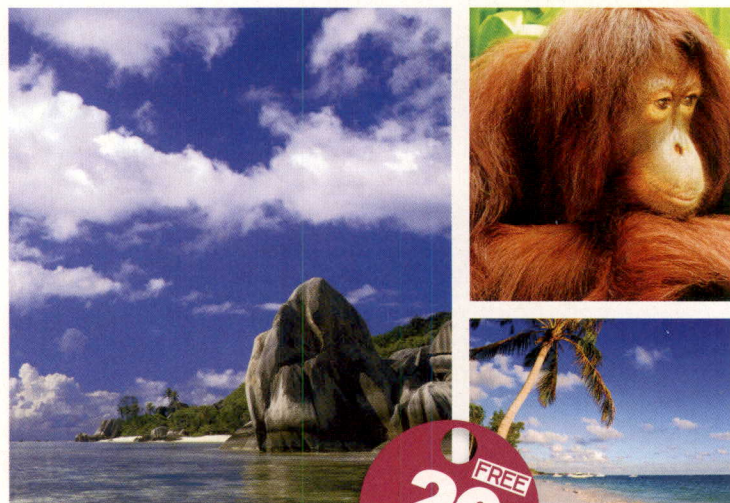
Create stunning poster graphics, striking poster effects and mind-twisting Puppet Warp manips.



STOCK IMAGES

www.photostogo.com

Stock site Photos To GO has supplied us with 20 high-resolution stock images for you to use in your noncommercial projects. These range from nature to the tropics, with some stunning landscapes thrown into the mix too. Use these to create poster graphics inspired by this month's tutorial or to practise your compositing skills.

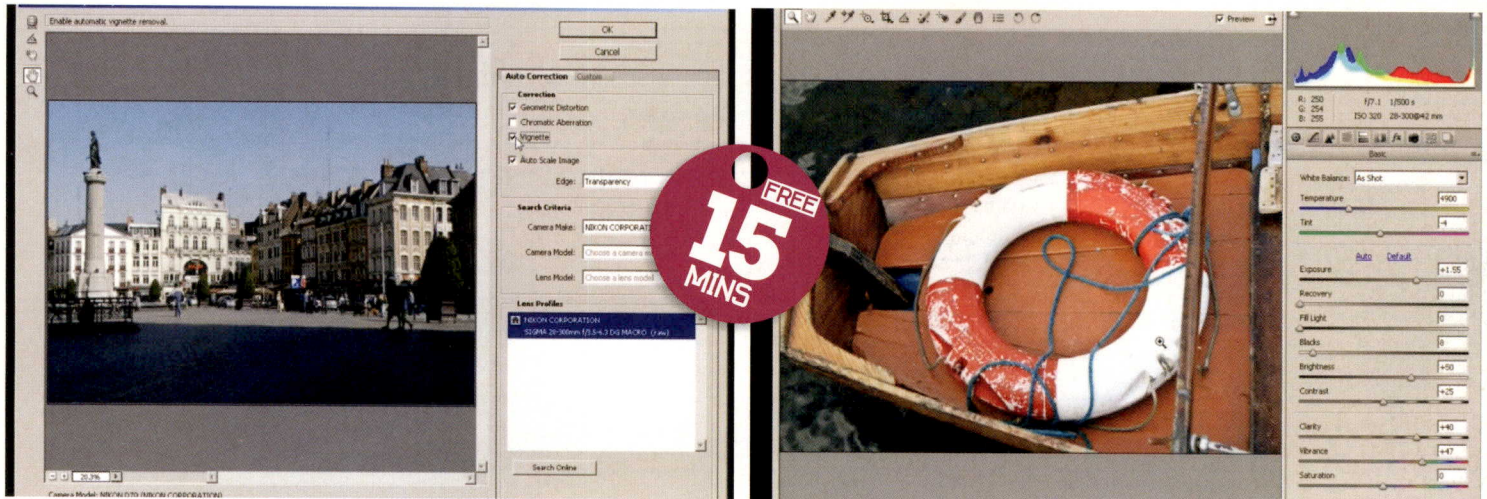


*All stock photos, fonts and brushes supplied on your CD are free for noncommercial use only. To use them commercially, go to the relevant site to purchase your chosen image

VIDEO TUTORIALS

www.advancedphotoshop.co.uk

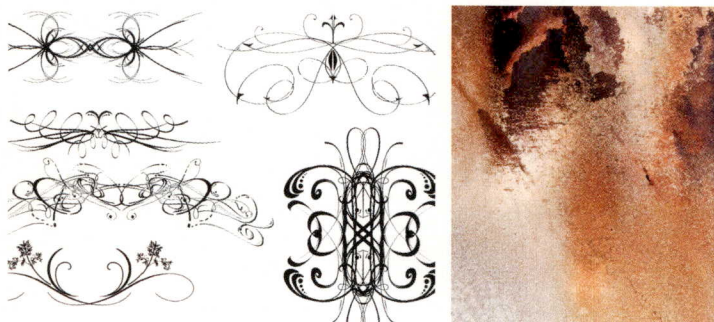
Advanced Photoshop is now on to the third instalment in its new CS5 video series. This month we have a three-in-one video tutorial aimed at how photographers can benefit from the new features in Photoshop. All created by our expert Tim Shelbourne, we take a look at the new Lens Correction filter and how Photoshop now does most of the work for you. Next, we take a look at how to use HDR Toning to give a dynamic look to your photos and, finally, we unveil the top new additions to the Camera Raw 6 plug-in. There is over 15 minutes of tuition to help get you to grips with these new tools.



TEXTURES AND VECTORS

<http://mediamilitia.com>

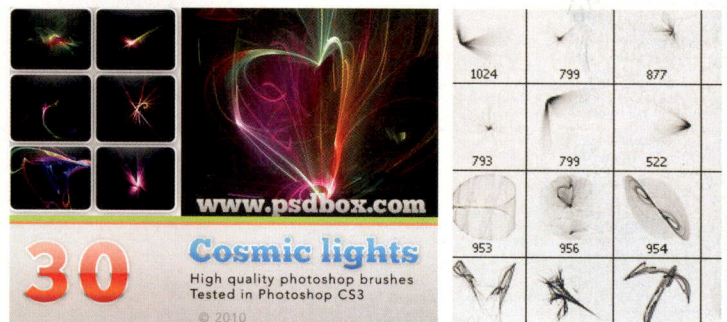
In the Resources section of the disc this issue, you'll find 13 high-res ornate vector images spread over three EPS files. There is also a selection of colourful rust and metal textures for grunging up your photomanipulations.



BRUSHES

www.psdbox.com

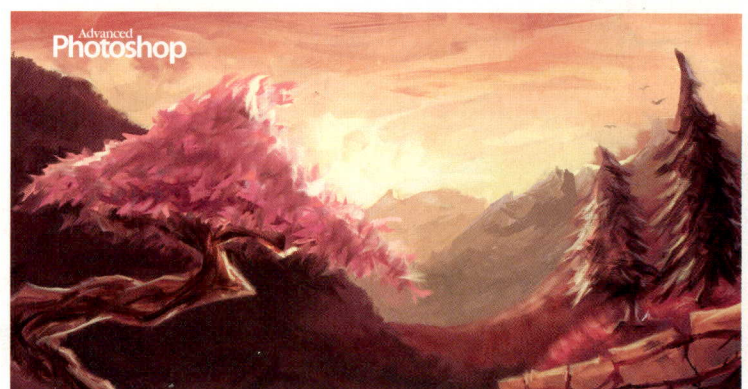
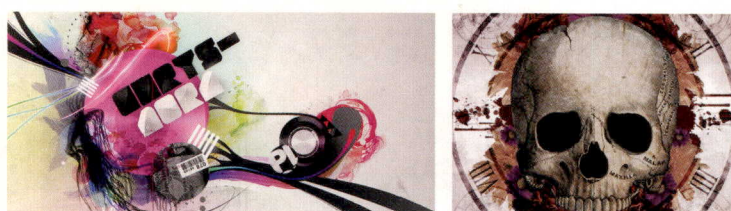
Andrei Florin Oprinca of PSD Box has supplied us with 30 brushes, which are designed to create stunning lighting effects, as you can see from the samples below. See the website for more great resources.



INSPIRATIONAL IMAGERY

Exposure and Wallpapers

Check out the amazing imagery on the disc to help inspire your own artwork. We have more images from our online gallery site in the Exposure section, or download the Wallpapers to turn your desktop into something special.



Discover more free resources at www.photoshopdaily.co.uk

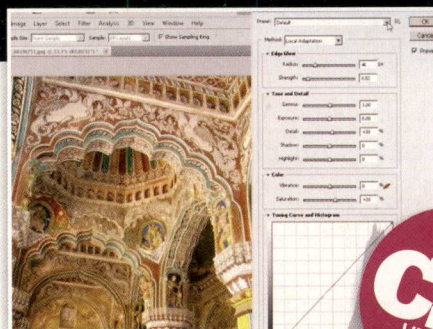


CS5

The Photoshop video series

Part 3: Features for
photographers

In association with...
Photoshop Creative TV



Video tutorials for photographers

www.advancedphotoshop.co.uk

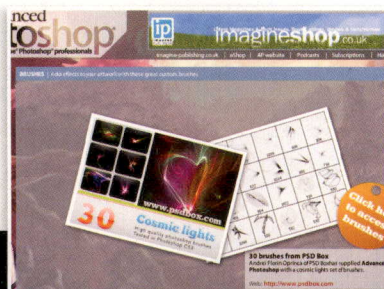
We bring you a new in-depth video tutorial looking at three of the top new features in Photoshop CS5 for working with photography. These include the Lens Correction filter, HDR Toning and Camera Raw 6, narrated by photo expert Tim Shelbourne.



BRUSHES

www.psdbox.com

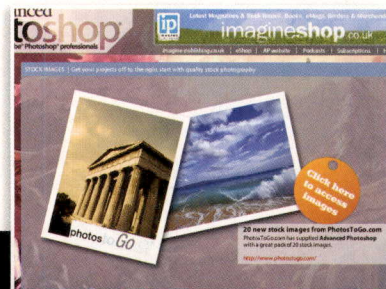
There are 30 amazing lighting effect brushes on the CD courtesy of PSD Box. These are great for adding a finishing touch to your projects.



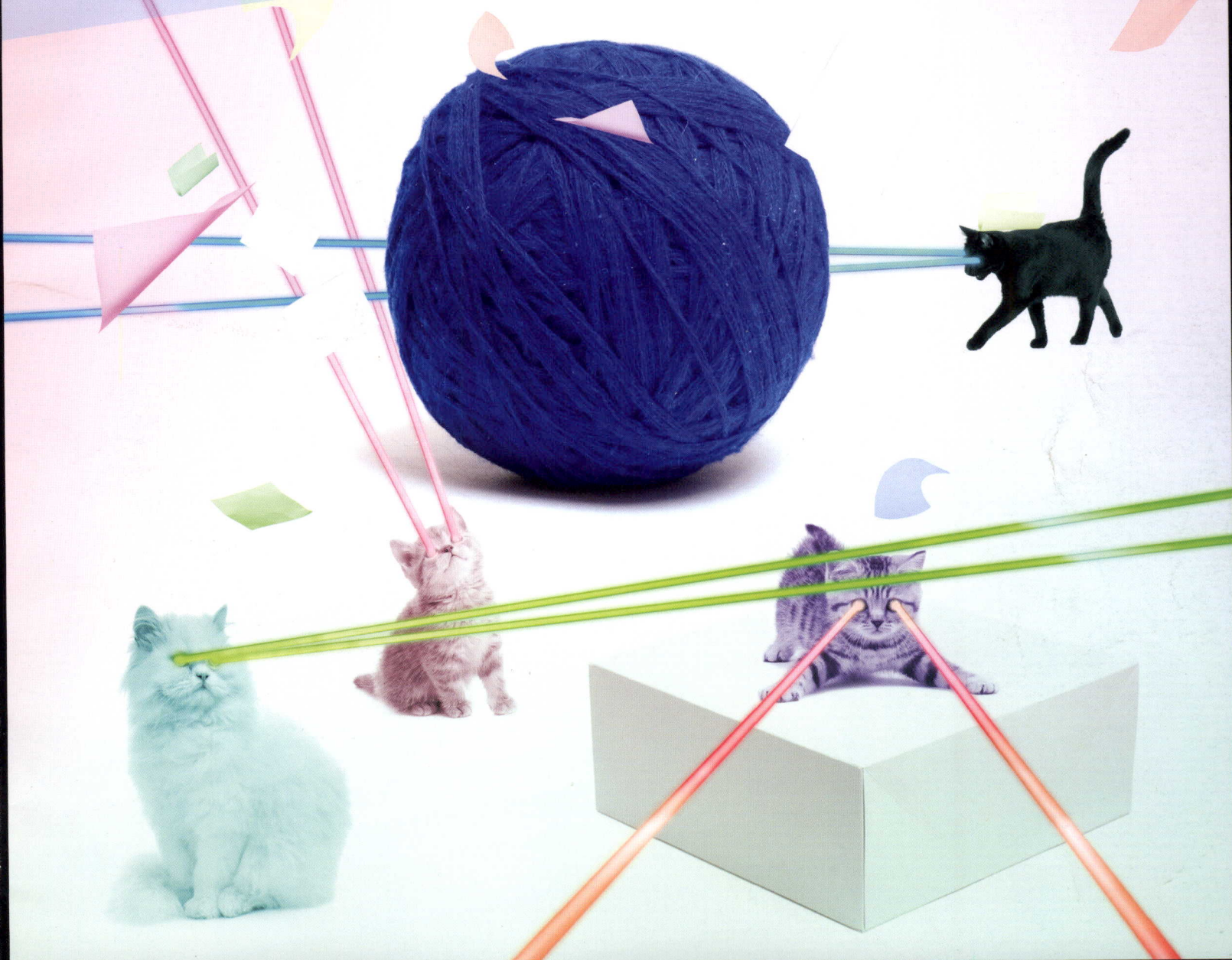
STOCK PHOTOS

www.photostogo.com

There are 20 high-resolution photographs on the CD this issue, focusing on travel and nature, making them perfect for some exotic photomanipulations.



The telekinetic cats live at Shutterstock



Picture it Found.

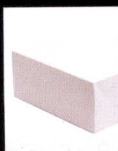
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